



SCARY 82! THE SCARY PARTY CONTINUES!

SCARY

\$8.95

MONSTERS

MAGAZINE™



**FAVORITE
OUTER
LIMITS
EPISODES!**

**SHOCK
THEATRE
CHICAGO STYLE:
AN INTRODUCTION**



MARVIN'S
DEAD

MARVIN'S
DEAD

MARVIN'S
DEAD



DEAD
BEATS

DEAD
BEATS

FIRST TV SHOWING CHANNEL 7



FRANKENSTEIN

A close-up, high-contrast image of Frankenstein's monster's face. The skin is a pale, yellowish-green, and the eyes are dark and sunken. The monster has a large, flat nose and a wide, open mouth showing sharp teeth. The background is a dark, textured purple.

Starring

**BORIS
KARLOFF**

COLIN CLIVE
MAE CLARK

TONIGHT
10 PM

**THE SPINE CHILLING STORY THAT SHOCKED
GENERATIONS WITH ITS RAW HORROR!!!**

WBKB "SHOCK" THEATRE

SCARY MONSTERS MAGAZINE



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 A Real Monster Magazine!
 Made in Scarewood U.S.A.



Welcome to The Scary Party! Another issue of *A Real Monster Magazine* has arrived! This issue comes out roughly a month after the SCARY MONSTERS 2012 YEARBOOK, MONSTER MEMORIES #20 shipped out. This is the only time of year you get your SCARES monthly. Several continued Scare-Features appeared in the yearbook and are continued here and I've tried to warn you before you start to read them.

I was a little too young having been born in 1951 to gather very many MONSTER MEMORIES of Chicago's SHOCK master Marvin but I do have a few. I can remember being aware of SHOCK THEATRE through TV listings and ads. And, of course I begged my parents to stay up late to watch the show but it was always the same answer, "NO!" Several times I tried to watch the show by peeking out of my bedroom door but both times my parents ended up changing the channel almost immediately. No scary luck for me! Finally I can recall begging and begging to watch the show and finally getting to stay up and watch it. The movie showing that night is lost in my MONSTER MEMORIES but not the sight of Marvin and his creepy cast. At that young age I didn't know what to make of the wacky and crazy Marvin and his band. I wanted monsters! Finally the Frankenstein Monster (Shorty) showed up and I thought he was the coolest! After this viewing I would get to see one more show—the final show that was hyped in the newspapers with the face of "Dent" going to be revealed at the end of the show but again can't recall what movie was shown but I'm thinking one of the films may have been THE INVISIBLE MAN or THE INVISIBLE MAN RETURNS but I'm not positive. More MONSTER MEMORIES of Marvin and Chicago's SHOCK THEATRE can be found inside in a special excerpt from Donald F. Glut's upcoming book. Don, actually experienced SHOCK THEATRE CHICAGO STYLE during its much too short run. I can't wait to read the book and I'm sure you'll also want to purchase it and read it when it comes out.

The Scary Party is about to begin for you and we've gathered a wide variety of scary stuff and jam-packed the issue as always to make you another *Real Monster Magazine* and the *Only Real Monster Magazine* still partying on in 2012 like it was still the late 50s, 60s or 70s!

Thanks as always for your Scary Support and ENJOY!

DP

SCARY MONSTERS MAGAZINE is published quarterly by DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jostyn Pl. Highland, IL 60040. This is SCARY 82! dated April 2012 and Printed in the U.S.A. SCARY MONSTERS MAGAZINE is TM and ©2012 by DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. All Rights Reserved. Photos used in this magazine are believed to be in the public domain and are used for a nostalgic, historical look at Scary Monsters. Those photos not in the public domain are ©2012 by their respective owners. Sorry but we can't be responsible for uncollected, photos, art, articles or other material and cannot return unless sufficient postage is included. It is suggested that any work be discussed with the publisher before submission. This magazine is dedicated to you and we encourage letters. All letters become the property of the magazine and may be published in whole or part and will be considered intended for publication. Destiny Vampire Mermaid, Sam Scare and related characters and their distinctive likenesses are TM and ©2012 by DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. Please support our Scary Advertisers! DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. cannot be held responsible for our advertisers right to sell their products or services, that responsibility is left up to each individual advertiser. Buy something SCARY TODAY and SUBSCRIBE! We need your orders to survive and keep the SCARES coming! THANKS! Make this the year you send in your MONSTER MEMORIES!



Dear SCARY MONSTERS MAGAZINE,

Make this the year that you send in your SCAREMAIL and MONSTER MEMORIES to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

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Dear Dennis,

I just thought I had to write you an email and take this opportunity to express my delight in finding your fantastic magazine at a local bookstore (issue 81).

I have just recently relocated to the U.S.A. from England (been in the U.S. only 9 months) and have never been able to get anything like this publication at all back home. (SCARY MONSTERS has a presence in England at Hemlock Books, assorted comic book stores and has been carried in the past by The Cinema Store in London and I even found out that BORDERS used to carry it when they still had stores there. D.D.)

I am a big fan of classic horror and sci-fi movies and have a decent size movie collection, so it is fantastic to read reviews and feedback on these movies, as everyone I know back home has not heard of most of them!!! It is exciting to think that I can read about all of my favourite monsters and in true classic style. I will be subscribing to your magazine as soon as I finish writing this letter, and hope to have many hours of thrills and excitement in the future.

I am assuming that other issues including back issues must be of the same excellent standard. It's a shame I have missed all 80 issue to date! Maybe I might have to start saving up or begging on the

streets to pay for them and order them over time!

Anyway, thanks again for a great read and great pictures in cool black and white.

JOHN MALLIN Raleigh, NC

(Thanks for subscribing John and hope you are enjoying your first subscription issue right now! D.D.)

Dennis:

Just purchased issue 81 and as usual, a tremendous issue. You constantly outdo your previous issues and the quality of your publication is constantly improving. I especially enjoyed your fabulous article on BRAINS etc. as a great summary on a fun but neglected area of the movies.

Just keep up the great work and take solace that each time I see your issue on the stands, it brightens up my life and no matter what goes on, it makes the world a better place. Bravo.

Regards,
DONALD HENSEL
 Riverside, CA

Hi Dennis,

I am really enjoying issue number 81; it is one of your best yet!! I wanted to bring attention to an error in Mr. Dan Brenneis' excellent piece on **THE LAND THAT TIME FORGOT**. On page 54 he states that Edgar Rice Burroughs had no children. On the contrary, he had three! John Coleman Burroughs



SCARY 82! *The SCARY PARTY CONTINUES IN 2012!* **004** SCARY MONSTERS MAGAZINE *A Real Monster Magazine!*

enjoyed a prolific career as a fantasy novel illustrator and as a pulp science fiction and fantasy author. Hulbert Burroughs wrote for the magazines also. Joan Burroughs is perhaps known best for the fact that she married James Pierce, star of **TARZAN AND THE GOLDEN LION**, produced by Robertson-Cole Pictures Corporation. She and Pierce remained married for the rest of his life, well into the 1970s. Here is a link to a site that discusses Edgar Rice Burroughs' male progeny: www.erbzine.com/mag0/0050.html

DEBBIE PAINTER

(Thanks to Debbie and several others who wrote in. Something didn't ring true as I was typing and putting the article in and I meant to check it later because I was under the gun with my DEADLINE to get the issue done. Sorry, I failed my editing duties and didn't follow through—D.D.)

Dennis,

I have run into Dr. Gangrene (Larry Underwood) several times at **WONDERFEST** in Louisville and he makes a great addition to your pages with his **MAD INTERVIEWS**.

You can be proud of your "Creation"—20 years is quite a feat indeed.

JAMES BELLAMY Madison, IN

Dear Dennis and Sam,

Happy (Scary) New Year! I hope you guy's had a great holiday. Thanks for SM #81. It arrived on Christmas Eve, so it was a cool extra present for me. Another super great issue as usual. I always look forward to seeing what's new in the Scarehouse mail order section. I like that new magazine **FREAKY MONSTERS** but not as much as I like **SCARY MONSTERS**.

KEN MONEGAR Milwaukee, WI

Dear Dennis,

Happy New Year! Great new issue! Really like the Lucky Brown Interview, great stuff in there! Also the Vincent Price piece.

Thanks for the *Only Real Monster Magazine*! All the best,
JOHN CASTIGLIA Harrisburg, PA

Dear Dennis,

Thank you for taking out the time to call me 1/28/12. I'm sorry I didn't speak to you for very long on the phone. You caught me by surprise! I never expected you to call me. (John had forgotten to write what issue number of **UNDYING MONSTERS** he wanted so I gave him a call since he included his phone number with the order to find out so I could get his mail order out on Monday. D.D.)

So now I want to thank you for the many wonderful comics and magazines I ordered through you. Your magazine is my favorite monster magazine. Thank you, also for the card from Sam Scare in relation to the **SCARY SECRET PHOTO**.

Here's a list of my top ten horror movies:

1. **ATTACK OF THE MUSHROOM PEOPLE**
2. **WHITE ZOMBIE**
3. **THE ABOMINABLE DR. PHIBES**
4. **NIGHT OF THE LIVING DEAD**
5. **ISLAND OF LOST SOULS**
6. **THE HAUNTING**
7. **THE LAST MAN ON EARTH**

SCARY MONSTERS on the Stands!



Key Dennis!

I took this photo at the **BARNES & NOBLE** in Morgantown, West Virginia yesterday (Tuesday, January 24, 2012)! Yes, they **FINALLY** started carrying **SCARY MONSTERS**!

Jeff Barnes

Thanks Jeff and BARNES & NOBLE in Morgantown, West Virginia! Please continue to tell your stores to carry SCARY MONSTERS if they don't already and continue to send in your SCARY sightings on the stands so we can continue this Scare-Feature!

Thanks! —D.D.

8. **CARNIVAL OF SOULS**

9. **THEM**

10. **THE MOLE PEOPLE.**

Thank you!

ANDRES CASTRO JR. Venice, CA

Hey Dennis:

Just picked up **SCARY 81**, at my hometown of Ironwood, MI **BOOKWORLD** store, a couple days back. Another Academy Award winning edition! Tons of great articles and pix, as always.

Looking forward to the new 2012 ScareBook. I hope you were able to use my **SCARY MONSTERS** Mail-Order piece for the annual; I know you'd hoped to fit it inside of your 80th anniversary issue. The yearbook is my fave edition to read and collect every year! (We interrupt this Scaremail with this **Public Scary Announcement** that the **2012 YEARBOOK, MONSTER MEMORIES #20** celebrating its **20th Anniversary** is now available! —D.D.)

By the way, your current **SCARY SECRET PHOTO** is a scary scene from the original 1963 to 1965 **OUTER LIMITS** series, my fave sci-fi show of them all! The pic shown, features one of the stop-motion animated monster misfits, as seen in the first season show, "The Zanti Misfits," a truly eerie little tale. Please send me a brand spanking new Scare Card, as my award!

THE OUTER LIMITS rules! I have done at least three separate articles for you on the show in the past, with one write

-up being on the... **Continued on Page 079...**

Count, Brian reveals that Countess Dracula, the vampire's human wife, has survived and is secretly pregnant with Dracula's child. Just as Merlin had once protected the young Arthur, allowing him to eventually become king of Britain, the wizard will insure the birth of young Count Downe so that he may one day take his father's place as king of the Netherworld.

A century later, the adult Count Downe (Harry Nilsson) comes to modern London to meet with Merlin and claim his birthright. His father's old servant, Brian, has been rejuvenated and now serves as chauffeur for this last member of Dracula's bloodline. Count Downe has spent his supernaturally prolonged life as both an authority on the occult and a musician. Having dabbled in every known form of music throughout the ages, he currently heads a rock band known as "The Count Downes." (Predating the vampire rock band of Anne Rice's *The Vampire Lestat* by over a decade!) At Merlin's mansion the vampire finds the magician and Baron Frankenstein (Freddie Jones) discussing his upcoming coronation ceremony. Merlin tells them that the astrological signs indicate Count Downe must ascend to his father's throne within the next 72 hours. In anticipation of the event, the magician has secretly prepared a special chamber beneath the Museum of the Supernatural, which Merlin established to act as a front for occult gatherings.

Count Downe spends his first evening in England checking out London's nightlife. Following a mysterious woman in black (Jenny Runacre) to a crypt, he saves her from a werewolf. In gratitude, she offers herself to him. Neither of them is aware that another figure watches them...a man named Van Helsing (Dennis Price).

Later that night, both Merlin and Count Downe find themselves troubled by strange visions, indicating something may interfere with future events and prevent the count from taking his father's place. Further complicating matters, Count Downe is plagued with an ever-growing yearning to become human and seeks out Baron Frankenstein's help to achieve his goal. Little does he know it was Frankenstein who destroyed Dracula in the hope of one day establishing himself as the Netherworld's new king.

Baron Frankenstein is anxious for Dracula's offspring to be eliminated, finally allowing him to take over the Netherworld, and pretends to be sympathetic to Count Downe's desire for mortality. After the count leaves Frankenstein's Harley Street medical practice, the Baron reveals to his dwarf assistant Igor (Skip Martin) his plans for Count Downe's demise. Unknown to Baron Frankenstein, Merlin's mystical powers have uncovered Frankenstein's plans and the magician has been eavesdropping on their conversation.

Back at Merlin's occult museum Count Downe crosses paths with Amber (Suzanna Leigh), the girl he has been seeing in his dreams. Discovering she is Dr. Van

Son of Dracula

STARRING

Harry Nilsson
& Ringo Starr

Helsing's assistant, he invites her to dinner and the seeds of romance are planted. Later, when Count Downe and Van Helsing finally meet, their conversation turns to Amber. When the count reveals his feelings for the girl and his wish to become human for her sake, Van Helsing tells the vampire he can perform the necessary surgery to accomplish such a transformation.

When Baron Frankenstein learns that Dr. Van Helsing is in charge of Count Downe's upcoming operation, he is furious. He had planned to handle the procedure himself, "accidentally" killing the count on the operating table and then proclaiming himself successor to Dracula's throne. Hoping to thwart Van Helsing's plans, Frankenstein and Igor attempt to steal the radioactive transfuse, a piece of lab equipment needed to turn an immortal into a mortal. In spite of Frankenstein's deception, Van Helsing is able to perform



Son of Dracula Harry Nilsson Ringo Starr

the operation. The surgery is a success and Count Downe is now human. But before he and Amber can live happily ever after, the count must face the creatures of the Netherworld and renounce his father's throne.

As the denizens of darkness gather for the count's coronation in the secret throne room beneath Merlin's museum, Count Downe joins them. Announcing his decision to the throng and revealing that he is now human creates chaos among the group gathered together to honor him. Having waited 100 years for Count Downe to take his father's place, the crowd turns on him, quickly closing in for the kill. Before they can unleash their unholy fury on the count, Van Helsing throws open a series of shutters to flood the chamber with sunlight. The purifying rays of the sun reduce the monstrous mob to putrid piles of flesh and bone.

Robbed of his chance to rule the Netherworld, an enraged Baron Frankenstein confronts Van Helsing, who



reveals himself to be Merlin in disguise. It has taken the magician a century to lure Dracula's assassin out into the open, but at last he has caught the culprit. Because of the Baron's betrayal, the magician uses his magic to cast Frankenstein into the cosmos, eternally exiled from Earth. Now, at last, Count Downe and Amber can start their new life together.

bridged the mid-Sixties to the mid-Seventies and, for better or worse, remains something of a miracle that it all came together. Leading lady Suzanna Leigh (best-known to horror fans for her work in Hammer Films' *THE LOST CONTINENT* and *LUST FOR A VAMPIRE*, as well as the Amicus production of *THE DEADLY BEES*) had been laid up for the better part of a year following a motorcycle accident when she received a call from musician-turned-filmmaker Ringo Starr. The budding producer invited Leigh to be in his upcoming horror homage, *COUNT DOWNE*, which would reunite the actress with her *DEADLY BEES* director, Freddie Francis. (Ringo had long been an avid film fan, and had even encountered famed "Dracula" star Christopher Lee as a vampire in the 1969 Peter Sellers comedy *THE MAGIC CHRISTIAN*.) To Leigh, the job sounded fun and the money sounded good. She was to be paid her usual fee for the film, and was to receive £10,000 a day if the production went over schedule. Before it was finished, the film would go over schedule and over budget.

Produced by the film branch of Apple Corps, Ltd., a multimedia corporation formed by the Beatles in the late Sixties, filming began in August of 1973 and ran through September of that year. Jennifer Jay had penned the original screenplay under the byline Jay Fairbank, the same name she had used when scripting the Amicus horror anthology *TALES THAT WITNESS MADNESS*. It was a genre the actress-turned-writer was very familiar with, counting such fare as *THE CRAWLING EYE* (aka *THE TROLLENBERG TERROR*), *DR. TERROR'S HOUSE OF HORRORS* (the vampire segment), *THEY CAME FROM BEYOND SPACE*



The End

OR IS IT?

Looking back, SON OF

DRACULA was a movie that could have only come out of the decade that

and **THE DOCTOR AND THE DEVILS** among her onscreen appearances. (**SON OF DRACULA** would prove the last writing credit for Jennifer Jay and the last big screen acting credit for Suzanna Leigh. Jay would devote her time to acting, while Leigh would ultimately try her hand at writing.) Given what went on behind-the-scenes, it would be interesting to compare what was actually written to what was finally filmed.

In her 1998 autobiography, *Paradise*, *Suzanna Style*, Leigh reveals revelry played an important part of the filmmaking process, with a variety of vices available for those interested. As a result of this party-that-never-stopped, the film seemed to lose its focus, plotwise. (Even an old pro like costar Dennis Price laced his coffee with brandy to endure the whirlwind of activity.) After the unstructured production fell behind schedule, Leigh said that Ringo would call her to come in and do additional scenes and pay her with cases of Champagne—Dom Perignon '64! It was while doing these pick-up shots to finish **COUNT DOWNE** that the decision was made to market the movie under the more exploitable title **SON OF DRACULA**.

Although glam rocker David Bowie was considered for the title role, Ringo would ultimately cast his pal and fellow musician Harry Nilsson. (This would not be the last time David Bowie was to be linked with vampires. In addition to starring in the 1983 feature **THE HUNGER**, as well as the second season of the TV series of the same name, Bowie and musician/actor Sting were rumored contenders for the two male leads in one of several aborted attempts to film Anne Rice's *Interview with the Vampire*.) Like Ringo, the Brooklyn-born Nilsson was no stranger to filmmaking, having co-written and co-produced the 1971 animated TV feature **THE POINT**. (Curiously, portions of **THE POINT**'s vocal tracks would be re-dubbed numerous times. Depending on when or where you saw the cartoon, you might hear Ringo Starr, Dustin Hoffman, Alan Barzman or Alan Thicke as the narrator and father.) As a sight gag in **SON OF DRACULA**, Nilsson's recently released

album *Son of Schmilsson* can be spotted in the window of a London record shop as Count Downe strolls by. (Ringo had played drums on the album, the cover of which shows Nilsson as a vampire and would serve as inspiration for the cover of the film's own soundtrack album.) Joining Nilsson as the boys in his band were Peter Frampton, Ricki Farr, Bobby Keyes, Jim Price, Klaus Voorman and no less than



two legendary rock drummers, John Bonham of Led Zeppelin and Keith Moon from The Who. (While not credited onscreen, the soundtrack also included contributions by George Harrison, Ray Cooper and Gary Wright.) But not all the players came from the music industry, and there were a number of familiar faces for fright film fans to spot amongst the eerie activity. The previously mentioned Suzanna Leigh and Dennis Price were joined by yet another Hammer Films veteran, Freddie Jones, and diehard fans of British horror will probably recognize David Bailie, from **THE CREEPING FLESH** and **LEGEND OF THE WEREWOLF**, as Count Downe's servant "Brian." (Today, Bailie is probably better known for playing Johnny Depp's long-suffering pal "Cotton" in the Disney **PIRATES OF THE CARIBBEAN** franchise.) Also on hand



Music by Harry Nilsson, Ringo Starr, George Harrison, Jim Price, Klaus Voorman, Peter Frampton, Nucky Hopkins and others • Songs include: *Upstreet* • *Remember* • *Long Into The Fire* • *Down* • *Without You* • *Alone* • *At the Point Down* • Jerry Gross presents Harry Nilsson and Ringo Starr in **SON OF DRACULA** with Freddie Jones • Additional music composed by Pat Bucknider • *Serenity* by Jay L. Bank • *Produced by Ringo Starr* • Directed by Freddie Jones • Original Soundtrack Album on Apple Records • An APPLE FILMS Production. www.apple.com

were horror favorite Skip Martin and Dan Menden (who had also appeared in the previous year's **THE CREEPING FLESH**). And what would an early Seventies British horror film be without a handful of lovely ladies? Helping to fill the bill were three gals who were no strangers to the terrors of the silver screen; Nita Lorraine, Beth Morris and Jenny Runacre (yet another survivor of **THE CREEPING FLESH**), along with a cameo by Shakira Baksh (a former Miss Guana and wife of Michael Caine) who appears as Merlin's feline shape-shifting housekeeper. (Speaking of shape-shifting, there is a startling transformation scene where Count Downe turns into an enormous bat via the ingenuity of resourceful FX artists of that pre-CGI age.)

The runaway production had yielded seemingly endless miles of material, some of it scripted but most of it improvised. Now it was a matter of cutting it all into a coherent story. Director Freddie Francis and editor Derek York (who left the business afterwards) found themselves having to pull a celluloid rabbit out of this oversized cinematic hat. (Even Ringo Starr would have a go at film cutting before it was all over.) Unhappy with



the finished film, Ringo approached Monty Python member Graham Chapman and Douglas Adams (best-remembered for his *The Hitchhiker's Guide to the Galaxy* tales), along with Bernard McKenna, to

rewrite sections of the existing soundtrack. Apparently it impressed even less, and that revised version was promptly shelved.

SON OF DRACULA finally had its world premiere in April 1974 in Atlanta, the first film to do so since **GONE WITH THE WIND**, before it officially opened on May 10th (in San Francisco). A number of bands were in attendance, as were over "12,000 screaming kids." Future showings of the film would result in considerably smaller audiences. After the success of Mel Brooks' **YOUNG FRANKENSTEIN** in December of the year, **SON OF DRACULA** would be reissued as **YOUNG DRACULA** to cash in on that humorous horror hit. (Another vampire spoof would echo the play; after its initial European release in January of 1975, **VAMPIRA** would later play U.S. drive-ins as **OLD DRACULA** and still retain that title in some areas on a double bill with George Hamilton's 1979 Dracula outing, **LOVE AT FIRST BITE**.) Surprisingly, no one seems to have thought about pairing this with the likes of **DRACULA A.D. 1972**, **PHANTOM OF PARADISE** or, perhaps even more appropriately, **THE ROCKY HORROR PICTURE SHOW**. (We could only speculate if **SON OF DRACULA** took any inspiration from the original stage production of *The Rocky Horror Show*, which opened in London on June 19, 1973.)

The cast and crew of **SON OF DRACULA** have remained realistic about the final product. Suzanna Leigh would describe it as "the most expensive home movie ever made." Even during production, Dennis Price told her that he believed it

would no doubt be his "Waterloo." (Prophetic, as the actor died before the film's release.) Even Ringo has said of it, "It's not the best film ever made, but I've seen worse." Curiously, while the film flopped and received limited distribution, it



became something of a small-scale cult title. Even fans of rock or horror who have never seen the film often sought out the soundtrack album, which remains a unique collectible.

The soundtrack, originally released on both LP and 8-track tape under RCA/Apple's "Rapple Records" imprint, included music and dialogue from the film, an approach that would be borrowed for the soundtrack of the same year's **YOUNG FRANKENSTEIN**. (In 1988, nearly a quarter of a century later, the **SON OF DRACULA** soundtrack was reissued by RCA on CD in Japan.) The film's sense of whimsy was even extended to doing a vampire variation of the RCA dog on the album sticker that listed the contents of each side of

the LP. The initial pressing of the record (which opened into Count Downe's cape) came with an iron-on of batwings with the logo "Bite It!" in Gothic lettering across the wingspan and a booklet that included a copy of the film's poster. The album even sported a hit single when a slightly edited version of "Daybreak," the only song Harry Nilsson wrote specifically for the movie, saw release as a 45 (using a variation of the LP's jacket shown on page 8) with Nilsson's cover of "At My Front Door" appearing on the B side.



As of this writing **SON OF DRACULA** has never been given an official home video release, but blurry pan and scan copies have turned up on bootleg tapes and discs over the years, as well as on YouTube. Probably the best-looking footage from the film readily available to audiences are the clips used in the 2010 documentary **WHO IS HARRY NILSSON (AND WHY IS EVERYBODY TALKIN' ABOUT HIM?)**, currently offered as a Region 1 disc from Lorber Films. It would be nice to see **SON OF DRACULA** come to DVD in its original widescreen ratio, possibly including the alternate dub from Graham Chapman as a bonus feature, and maybe even rounding up some of the surviving cast members for a commentary track. While we're waiting, why not see if those old bellbottoms still fit? Then throw that soundtrack onto the turntable, lower the lights and crank up the volume. Don't bother lighting any incense; as soon as the record's over, we're going out and shoot some pinball.

Mazza's SCARY STILLS



For this second appearance or "Son Of" appearance of this new Scare-Feature I thought it was only appropriate that we feature some Scary Stills from the SON OF DRACULA we all know and love or at least some of us do. The first appearance of MAZZA'S SCARY STILLS appeared in our 2012 YEARBOOK, MONSTER MEMORIES #20. THANKS to both Robert and Lou Mazza for the SCARY STILLS presented here. —Dennis Druktenis



1295-62AD

"SON OF DRACULA"

UNIVERSAL

A difficult "psychological" role is portrayed by Louise Allbritton in Universal's newest "horror" drama, "Son of Dracula."

Mazza's SCARY STILLS



1296-64

"SON OF DRACULA"

UNIVERSAL

Alucard (LON CHANEY) shows Dr. Brewster (FRANK CRAVEN) that Katherine (LOUISE ALLBRITTON) is "alive" and well.

Son of FRIGHT NIGHT on Channel 9

by James Arcana

Writing the book **FRIGHT NIGHT ON CHANNEL 9** (released through McFarland Publishing, 2012) and telling the story of New York's WOR-TV horror movie programming in the '70s and '80s was an exhausting labor of love, but, like dessert, it's amazing how there's always room for more! It was quite remarkable how much there was to tell about *Fright Night*, a horror movie showcase that had been relegated to the late hours of Saturday night on Channel 9 for nearly 13 years. Though the book took almost two years of research, interview the participants, view the films shown on the celebrated program, write and re-write, proof-read (and let me tell you that part is no day at the beach and is never done to perfection) and get to press...astonishingly the story wasn't fully told. Over the past months since the book's release, I've uncovered a few additional anecdotes and tidbits of information that *Scary Monsters* readers and fans of *Fright Night* may be interested in.

Since **FRIGHT NIGHT ON CHANNEL 9** hit the streets in late December of 2011, I've been back in touch periodically with Larry Casey, the man who handled much of Channel 9's film programming during this era, and whose opinion of the final book was most important to me. "I devoured and thoroughly enjoyed your wonderful book," he says. "It contributed greatly to my holidays and made me deeply reverent for things and people past. I spent much time on Memory Lane and remembered some things which are, sadly, too late for the book, but might be worthy of a follow up article."

Casey went into more detail about his youth and growing up watching horror movies on TV, much as I had through the programming on Channel 9. And I had to admit, programmers of his generation were pretty damn clever with show titles! "When I was a young horror fan," Casey says, "Channel 9 had a showcase called *Now Fear This*. They filled it strictly with the Universal classics that were formerly the staple of WABC/Channel 7's *Shock Theater*. *Shock Theater* had an off-screen host who spouted spooky talk during the breaks. It turns out he was just the regular announcer on duty. A year later, Channel 7 brought in Zacherle."

Going back a bit further, he recalls, "The first horror film telecast I ever saw was *The Devil Bat*. The showcase was *Not for Nervous People Theater* on Channel 13 in New York, back when 13 was a commercial station (WATV/Newark) and not public television. I believe this was about 1956. They later changed the program title to *Shock-O-Rama*. They scheduled it on Friday nights at 10:30 to get a jump on *Shock Theater*, which was running over on Channel 7 at 11:15."

I made a point of discussing in



my book about the *Fright Night* telecasts that fell on or around the Christmas holiday, as these broadcasts were particularly memorable for me looking back. For me, *The Invisible Man* (1933) and *Silent Night Bloody Night* (1973) became synonymous with the holidays, much as *King Kong* (1933) had become an annual Thanksgiving tradition thanks to WOR-TV. Casey had his own connection to the holidays, forged earlier on. "Zacherle eventually moved to Channel 9," he says. "I recall his Christmas offering was *Zombies on Broadway* (1945). To this day, I associate this film with Christmas!"



Though undoubtedly there are a few, one glaring error I made in **FRIGHT NIGHT ON CHANNEL 9** was my failure to acknowledge the program's telecasts around Easter, which were every bit as fitting as Casey's film selections for the winter holidays. Chief among them was a movie called *Mystery of the Sacred Shroud* (1977), a documentary about the origins of the "Sacred Shroud of Turin," a cloth said to have captured the image of a resurrected Jesus Christ. As a youth, I had

MYSTERY OF THE SACRED SHROUD

Hosted by LARRY CASEY



irreverently thought of the whole concept as a biblical tale of the world's first zombie (I was a rebellious Catholic for sure!), but the film was intriguing, entertaining and perfect fodder for *Fright Night*.

"*Sacred Shroud*," says Casey, "was part of a whole new subgenre of films that could be only described as hypothetical documentaries. They were the specialty of a company called Sunn Classics. There were many films in this genre at the time, including *In Search of Noah's Ark* (1976), *Bermuda Triangle* (1978), *In Search of Historic Jesus* (1979), etc. Although there was an early entry in this film category called

Chariots of the Gods? (1970), the floodgates really opened with a genuine documentary by Radu Florescu called *In Search of Dracula* (1975), based on the book he had written. This film was imported to the U.S. and updated by producer Sam Sherman and Independent-International Pictures, and it was often shown on Channel 9. The Sunn films and the "In Search of..." TV series were certainly inspired by the success of it."

I began to wonder what type of think tank Casey had to immerse himself in to come up with such wonderful film choices for *Fright Night*, and whether there was any approval process involved with the station. Says Casey, "The brainstorming sessions took place strictly within my own cranium, as I prepared the monthly movie list which laid out the 120+ titles for a given month. I then met with Bob Glaser, who was President of RKO Television at the time, for his approval. Bob was a real movie man and insisted on having input. We often battled over a title, with him always winning. Rank has its privilege! I later developed a strategy where I put in a title on our schedule that I knew he hated, so I could suggest the film I wanted in the first place as a replacement."

In writing **FRIGHT NIGHT ON CHANNEL 9**, I was fascinated by the fact that WOR-TV kept all of its films on the premises, stored in a large vault-like room. Today it would be less challenging to search a database and see what movies one had to pick from, but back then the process was far more manual and old-school. "The films were arranged in roughly alphabetical order in the vault and in a 3 big loose-leaf notebook based on the studio/package from which they came," says Casey.

Channel 9 had, with little doubt, the best and worst of movies stored in that room. But good or bad, Channel 9 was the movie station in New York. "We were seldom in direct competition with any other television station at the time for any movie



Jim Arena poses with his book, *FRIGHT NIGHT ON CHANNEL 9* with the Empire State building in the background. WOR-TV, Channel 9's antenna on the building would bring those *FRIGHT NIGHT* beams into monster fans homes.

package. The distributors all knew what we liked and what we paid. We dealt mostly with the small independent studios and distribution companies and had strong relationships with them all. We found that most of the expensive and more recent theatrical and made-for-TV titles did not perform exceptionally well and failed to justify their inflated prices when it came to ratings."

By the time I had finished writing **FRIGHT NIGHT ON CHANNEL 9**, I was more than a bit envious that Larry Casey had held such an exciting and, in my eyes, important position. "I have to say WOR-TV was a fun place to work and probably the happiest time of my career," he says. Thanks to his efforts, and those of his predecessor at the station—Chris Steinbrunner—viewing *Fright Night* and Channel 9's litany of horror movie shows also became among the happiest of times for genre fans in the tri-state area. It was a pleasure and a privilege to give *Fright Night* and the efforts of Larry Casey and company a published work to honor and preserve this simple, yet wonderful era. And many thanks to all the fans of the show for their support of this project and making the book a success!

Please check out www.facebook.com/frightnightonchannel9, the book, and you can pick up a copy of **FRIGHT NIGHT ON CHANNEL 9** through creepyclassics.com, McFarland and other book retailers.



BONUS! FRIGHT NIGHT Ads!



HORROR EXPRESS
TONIGHT 11:30PM

A prehistoric beast terrorizes passengers aboard a Trans-Siberian Express train! Stars Peter Cushing, Christopher Lee and Telly Savalas

THE LATE MOVIE

9
WOR-TV



THE HOUSE OF SEVEN CORPSES
TONIGHT 11:30PM

Disaster hovers over a group of film-makers who use a deserted mansion with a gory history. Stars Faith Domergue, John Ireland and John Carradine

THE LATE MOVIE

9
WOR-TV



DEVIL'S NIGHTMARE
TONIGHT 11:30PM

A gloomy castle. An encounter of sinister people. And games of chance played with the devil

THE LATE MOVIE

9
WOR-TV



BLACULA
TONIGHT 6PM

Decorators buy Dracula's castle and inadvertently free the vampire that resides in it! With William Marshall and Viorica McGee

89Q PREVIEW

9
WOR-TV



Count Dracula
Tonight 5 pm

Stars Christopher Lee and Herbert Lom

The Big Preview

9



BROTHERHOOD OF SATAN
TONIGHT 5 PM

A witches coven takes over a small mid-western town to put back its Satanic rite

Stars Strother Martin

BIG PREVIEW

9
WOR-TV



The Incredible Two-Headed Transplant
Tonight 5 pm

Science fiction horror story. Bruce Dern and Pat Priest

The Big Preview

9
WOR-TV



BEWARE SNAPE ISLAND

Ghosts, corpses, eerie sounds lurk in wait for archeologists who seek buried treasure. With Bryant Haliday, Jill Newirth, Jack Watson

"TOWER OF EVIL"
Tonight, 6:30 PM. WOR-TV

9



The Big Preview
An art teacher acts as a decoy to help police trap a sex maniac who is terrorizing the campus. Stars Suzy Kendall, Frank Finlay, Freddie Jones and Lesley-Anne Down

IN THE DEVIL'S GARDEN
TONIGHT 6:00

9
WOR-TV

THE HAND IN SF CINEMA

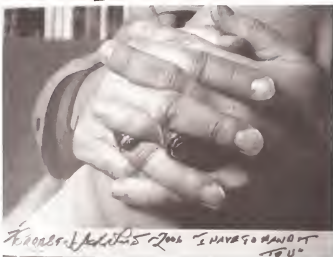
Submitted for your approval

by Mark C Glassy, Ph.D.

We all take our hands for granted. Stating the obvious, their primary function is to hold and manipulate things. And hands with opposable thumbs do indeed separate primates from all others, including all of you reading this SCARY MAGAZINE. However, should we break a finger bone or accidentally cut ourselves you can be sure that particular digit is the one you always use and you suffer until it is properly healed. And depending if you are either right or left handed then the favored hand most likely will be the injured one. After all, this does make sense since we essentially use our hands for everything and therefore expose them to all sorts of harms and hazards. And since we typically take out hands for granted we neither worry about them nor care about the skin, bones, muscles, ligaments, tendons, blood vessels (arteries, veins, and lymphatics), and nerves that all work together to do what our hands do. Like all our body parts our hands work well when in synch and we only worry about them when they are hurt or injured.

To help understand our hands a little better and to better appreciate the films that featured hands (and arms) we need to know what our complex hands are really made of. It is amazing what is under the skin!

Our hands are made of many types of unique bones all with flexible joints. Loosely attached to the ends of our forearms, the hand performs all sorts of useful functions such as grasping and manipulating objects. Carpal bones form the wrist, metacarpal bones form the palm of the hand, and phalanges are the finger bones. The thumb is the most mobile of the five digits. This is due to its saddle joint at its base where the metacarpals meet the carpals (a saddle joint is very flexible with bone ends that fit together like two saddles, one on top of the other, and can move side to side and back and forth). The thumb has two phalanges and each of the other four fingers has three. The carpal bones form a plane joint where the bone surfaces are nearly flat and allow only limited movement. The condyloid joint (knuckle) is the connection between metacarpal bones and phalanx (finger bones) and these joints are similar to a ball and socket joint in that circular movements are allowed. Hinge joints are between two phalanges and allow the finger to bend or straighten. All in all there are 27 bones in each hand, 8 small carpals, held together by ligaments and form the wrist, the palm is formed from 5 long metacarpals, and 14 phalanges make up the fingers. There are 14 thumb and finger joints called knuckles. What this all means is the hand is obviously very complex with all those neuromuscular movements controlled by the brain. Whew, and perhaps you thought the hand was simple!



It is only fitting that we run this photo of the hands of Mr. Sci-Fi, Forrest J Ackerman first seen in SCARY MONSTERS #71. For the full story read the Forry story that begins on page 101 of the *Seventy-First Frankenscare Issue* of SCARY MONSTERS MAGAZINE.

In addition to the bones, there are many muscles that control both hand and arm movement. Bone-shifting skeletal muscles make your limbs move by either shortening (pulling) or stretching (pushing). Many of the hand's movements are controlled by forearm muscles that help to pull and push. Most of the inner forearm muscles enable the wrist and fingers to bend (pull). Those muscles in the outer forearm allow wrist and fingers to straighten (push). These forearm muscles are attached to the hand bones by very long tendons and compose the extensor digitorum muscle. One muscle, the flexor carpi ulnaris, bends the hand downward at the wrist whereas another muscle, the extensor digitorum, straightens out the fingers. The extensor carpi ulnaris muscle straightens the wrist and the triceps brachii muscle straightens the arms at the elbow. All of these muscles are attached near the elbow. All in all, the muscles of the hand are divided into three groups consisting of the thumb, those of the little finger, and those of the middle of the palm between the metacarpal bones. As you now know our hands are quite remarkably complex. However, don't go away because we are not yet done.

The forearm is composed of two major sets of muscles, those known as the superficial group that are located just under the skin's surface and the deep group which are under the superficial group and touching the forearm bones, the radius and the ulna. The superficial muscles control hand movement, such as pronate movement in which the hand is turned so that the palm faces downward, whereas the deep group muscles by and large control finger movements. To push, pull, and flex,

the arm muscles and tendons (all controlled by nerves) need to be anchored and the forearm bones, the radial and the ulna, serve this purpose. However, when these arm bones are severed (or broken) then there is no effective anchor, particularly as mentioned above, at the elbow, and the hand can no longer be totally controlled. (Think of your Achilles tendon and when that is severed the foot is useless so when arm bones are severed, say, at or near the elbow. Then the hand is also essentially useless since the forearm muscles are not longer anchored to push or pull.)

To feed and control all of this action are the blood vessels and nerves. The flow of the main arteries extends down the length of the arm, through the wrist, and essentially fans out into all the fingers ending in capillaries that then form into veins that reverses the process. The two major nerves into the hand are the ulnar and median nerves. The tips of our fingers contain a myriad of nerve endings that are sensitive to many physical differences that can be readily distinguished. Each of these sensations is sent to our brains for interpretation and response through an extensive network of nerves from each finger, moving through the wrist, and down the arm. Yes, indeed, our hands are amazingly complex.

THE FILMS

The majority of the "hand" films discussed here are based, some more loosely than others, on the classic story by French author Maurice Renard (1875-1939) titled, "Les Mains d'Orlac," translated as "The Hands of Orlac." The novel was first published in Paris by Nilsson in 1920 and published in English by Dutton in 1929. The basic plot involves a pianist whose hands are accidentally destroyed and replaced by those of a killer. Eventually, the hands have a will of their own, take over, and turn the pianist into a killer himself.

The surgeon portrayed in the Renard novel, a Dr. Cerral, was actually patterned on a real French surgeon, Dr. Alexis Carrel, who won the 1912 Nobel Prize for biological transplants and grafting procedures. So, this means that Renard was aware of and interested in contemporary biomedical research and was able to foresee the time when indeed hand transplants are possible. This is another example of science fiction at the time that has now become science fact.

Renard was a man of many interests and one he was particularly passionate about was in how physiological modifications to the human body would provide a means to experience the "beyond." For the 1920s this was quite forward looking and definitely outré. Grafting on a killer's hands and having them resume their former "occupation" is an interesting concept in trying to understand the "beyond" (well, at least for the 1920s). Hollywood took notice of this interesting concept too and many films have been made based on the simple plot of hand grafting.

After transplanted hands the other hand option is the disembodied hand, some by themselves and others with some sort of a forearm attached. While the transplanted hand would more or less suffer from loss of



The 1920 scary novel by Maurice Renard started it all.

coordination the disembodied hand primarily suffers from not only a lack of an energy supply (read: food) but also directional guidance (no body to take it around).



Though not meant to be an exhaustive list the following favorite fun films deal with hands either directly or (pardon the pun) in an off-hand manner.

THE HANDS OF ORLAC (1924)-Silent.

The first film made based on the then recently published (1920) novel by Renard, so even back then it did not take long for a book to make it to the silver screen. The plot involves a concert pianist whose hands are mutilated in an accident and he gets the transplanted hands of a killer. After a period of recovery the hands want to resume the killing. The protagonist for this film is well played by Conrad Veidt.

MAD LOVE (1935) The plot of this film involves a "brilliant" surgeon who is in love with a pianist's wife. When the pianist's hands are accidentally destroyed the



THE HANDS OF ORLAC (1924).

surgeon replaces them with those of a knife-wielding killer. The surgeon makes the pianist think he is a killer to get him out of the way thereby clearing the path to his wife. Peter Lorre plays the surgeon and Colin Clive is the pianist.



The Hands of MAD LOVE.



THE BEAST WITH FIVE FINGERS

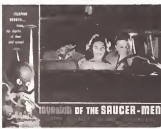
(1946) In this film a recently deceased pianist's hand, severed by his personal secretary (Lorre), and no matter what the secretary did, the hand returned to complete its mission of seeking



revenge and committing more murders. Peter Lore and Robert Alda star in this film.

INVASION OF THE SAUCER-MEN (1957) Though an alien hand, a hand nevertheless. In this film a disembodied hand from one of the Martians moves about and terrorizes some teenagers in a car. Needles capable of injecting alcohol come out of the ends of the fingers (where is the alcohol stored in this disembodied hand?).

On top of the hand is a moveable eye that appears to be aware of the surroundings and is capable of directing hand movement. It should be noted that Paul Blaisdell's hand was the hand seen in the film. Paul created the





classic big-headed Martians of the film as well as the hand props.

THE WITCH'S MIRROR (1960; Mexican, El Espejo del la Bruja) With the film renaissance occurring south of the border a film based on hand grafting had to eventually make its appearance. Here we have a loose adaptation of *THE HANDS OF ORLAC*, Mexican style! In this film a woman's hands are burnt and her surgeon husband grafts on the hands of his former wife whom he poisoned to death earlier (plots of Mexican horror films are entertaining). The hands take over and cause the death of the husband getting their revenge.

THE HANDS OF ORLAC

(1960) A concert pianist's hands are mutilated in an accident and a murderer's hands are grafted on (this plot should sound familiar by now). The pianist can no longer play



The Hand of a SAUCER-man is coming for U!



The Hands of THE WITCH'S MIRROR.

the piano but wants to do violence. Though one of the lesser ORLAC films, this movie stars Mel Ferrer and Christopher Lee.

HANDS OF A STRANGER (1962) In this film a pianist loses his hands in an accident and is given the transplanted hands of a murder victim. The hands want to take over and take vengeance on the murderer of the victim. Receiving the hands of a murder victim is an interesting plot twist on the basic **HANDS OF ORLAC** theme. This film starred Paul Lukather and Sally Kellerman.

THE CRAWLING HAND (1963) An astronaut, exposed to cosmic radiation, returns to earth and the crash landing severs his hand and forearm. The hand/arm goes on a rampage (Whatever happened to the rest of his body? Did that slither around too?) and causes much mayhem while infecting others with cosmic radiation. This film starred Rod Lauren, Peter Breck, and Alan Hale, Jr. (GILLIGAN ISLAND'S "Skipper").

THE SURGEON'S
SCALPEL WRITES
A THRILLER!



Had the brilliant
skin graft left
him with a
murderer's hands?
A tense and eerie
film starring
MEL FERRER



**BARON
DAEMON**
presents ...

the
Crawling Hand
an invincible terror!
COLORFUL CHANNEL
SAT. NIGHT **9**
11:00 WHYS-TV



The Frightening Nightmare of a
Man Who Finds Himself With
Hands Which
He Can't
Control!



THE CRAWLING HAND strikes in 1963!

THE HAND (1981) A cartoonist's right hand is severed in a car accident and went missing. The hand returns, has a mind of its own, and looks for victims. This film starred Michael Caine and was directed by Oliver Stone.



RE-ANIMATOR (1984) In this entertaining film connected fingers more or less resembling a pseudo-hand skittle around due to being injected with Dr. West's reanimation reagent. The main protagonist is well played by Jeffery Coombs.

THE ADDAMS FAMILY (1991) Thing, a severed hand, goes about all his usual antics derived from the classic Charles Addams cartoons and the TV series of the 1960s. Obviously a fantasy, it is interesting to note that Thing can hear, respond,

communicate, and have directed movement, all perhaps controlled by a nerve bundle located somewhere in its wrist.

LIFE IMITATES ART

Though probably tried in ancient times the first modern recorded hand transplant was performed in Ecuador in 1964 but the transplant was rejected. The first short-term successful hand transplant was done in 1988 but, in an interesting 'Hands of Orlac moment' the recipient felt uncomfortable with someone else's hand and eventually had it removed at his request. The first prolonged successful hand transplant was done in 1999. Since then, though rare, hand transplants continue to be performed and immunosuppressive drug-related side effects continue to be a problem. A rare double hand transplant was done in August 2010 and the most recent, an 18 hour surgical procedure done by a surgical team, was performed at UCLA during early 2011. So, hand transplants are certainly not a trivial thing and not done by any individual but rather by a team of specialists. The skills of a "brilliant" Dr. Gogol (Lorre) who can do hand transplants all by himself (in the 1930s no less) are far in excess of what can realistically be done.

Surgically, hand transplantation is done in the following order: bone fixation, tendon repair, artery repair, and lastly nerve repair. The operation typically lasts 8-10 hours (in comparison, heart transplants typically take 6-8 hours so this should tell you how complicated hand transplants really are) and is done by a team, each with their own specialty, the bone specialists, the muscle and tendon specialists, and the nerve specialists. The hand transplant recipient needs to take immunosuppressive drugs since the body's natural immune system will try to reject the transplanted hand(s). Due to the immunosuppressive drugs the body is now susceptible to opportunistic infections. As such the hand recipient must lead a careful and germ-free life. This should all underscore the difficulty of doing effective hand transplants. In reality, a hand transplant is far more complicated and outcome uncertain than



either a heart transplant or brain surgery. The difficult reality of hand transplants only makes the plots and actions of our favorite hand films that much more enjoyable simply because of the

ludicrousness of it all. There is no way a disembodied hand and arm could really choke someone to death. And the implausibility of this is what makes these films seem so plausible.

For a disembodied hand/arm to function, such as seen in **INVASION OF THE SAUCER-MEN** or **THE CRAWLING HAND**, then there must be some sort of nerve bundle that senses the surroundings and can provide directed movement. The fingers can grab the ground or other objects and slowly move forward. In this case, a functioning "brain" would not necessarily be critical because the hand/arm has limited needs and therefore has limited nerve requirements. Most likely, a small sensing nerve bundle would be quite adequate and this could easily fit into an arm or hand. And all of this movement will require energy and since there is no obvious food source then the arm must relay on what it naturally has (such as muscle protein) which will not last very long.

For transplanted hands the ability to use them in a normal fashion will mostly depend upon graft acceptance. Even so, coordinating the neuromuscular movements directed by the brain will require extensive rehabilitation and total dexterity may never be achieved. And thinking grafted hands could return to pounding those ivory keys on a piano as the "Hands of Orlac" most likely will not happen. Nevertheless, none of this diminishes our enjoyment of our favorite hand films. They continue to be fun to watch.

I hope you found this article, ahem...handy. Thanks for reading. It's back to the lab for me. Stay healthy and eat right.

**THANKS TO ALL "U" SCARY READERS AS WELL AS
SCARY WRITERS AND SCARY CONTRIBUTORS FOR
GIVING US A "HAND" EACH AND EVERY ISSUE!**

...until the next time



**THIS IS NOT *THE* END...
A REAL "HAND'S ON" MONSTER MAGAZINE LIVES
AND CRAWLS IN 2012!**

THREE OTHER GREAT MONSTER MAGAZINES!!

MONSTER MEMORIES

by Jerry "Scienti-film" Boyd from the Void

In 1963, I got my first glimpse at the relatively new sensation called "monster magazines." It was **FAMOUS MONSTERS OF FILMLAND** #21 and Frankenstein and his reluctant bride on the cover bowled me over. (For more information...SEE: *MEMORIES of Warren Publishing in the SCARY MONSTERS 2012 YEARBOOK. On Sale Now!*)

Flipping through it as my mother shopped, I found the heavy text a huge obstacle—mainly because I was too young to read! But just a year later (as I was working my way through 1st Grade), there seemed to be a monster mag for me!

THE MONSTERS THAT LAUGHED AT THE WORLD!

His fun-filled periodical was just right for those who weren't heavy readers yet. Some might have even considered it a primer. It was written by "Smiling Stan" Lee, my hero over at Marvel Comics! And this new endeavor of his, called **MONSTERS TO LAUGH WITH**, was easy on the text. (That was a good thing for me, 'cause my vocabulary and the two quarters charged for FM were still out of my young reach.) Not only was Stan's mag easy on the verbiage, it was filled with word balloons (Marvel style) with witting sayings in the form of observations (monsters DO NEED observing, don't they?), plays on current TV commercials, or jokes. The word balloons Stan employed appeared above, to the side, or below the creatures or victims-to-be of the creatures or even innocent bystanders. To a later generation, they'd be called "kid-friendly" and so were **MONSTER WORLD** and **FAMOUS MONSTERS**, to be fair, but the **MTLW** title was geared for smaller fry and the issues were hilarious! The first issue I came across was Stan's first issue, put out in 1964 by Magazine Management, the same good people who put out Marvel Comics. Frankenstein sat "secured" (sure...) to his "throne." It'd be years before I'd see **BRIDE OF FRANKENSTEIN** on the small screen, but this got me going! And at 25 cents (the price of a double-sized comic), it was just right!

Mr. Lee kept it simple. Some of the one-liners/two-liners went over my head because I was unfamiliar with some of the popular TV ad lines/slogans/jingles of the time that Stan put in the mouths of the Phantom, Dracula, King Kong, and (the snouts of) the Wolfman and other cinema werewolves. But that was okay. How much could a kid know about pop culture at the age of eight? Another page, another



Big Frankie (Karloff) made the cover of **MTLW** #1.



Glenn Strange as Frankenstein was the scary joker on **MTLW** #3 in '65. By then Stan Lee's name was prominent on the cover.

gag...and I'd be cracking up all over again.

I got one other issue from the original run. Strangely, the magazine had changed its title. Hmmmm...it didn't matter, really. It was still written by Stan Lee and the quality hadn't changed. It was the issue that had an early (and ultimately unused) make-up for the **MONSTER ON CAMPUS**. This logo read **MONSTERS UNLIMITED**. I enjoyed this one a lot, also. Later, I'd go back and complete the run.

Once I had them all, it seemed that Stan had taken a leaf from Forrest J Ackerman's editorial page. Frankenstein **SOLD** magazines! If the big guy was on the cover of FM, James Warren noted at a convention in the 1990s, sales picked up. On most of the issues Stan did, Big Frankie made the covers.

I rediscovered FM in the summer of 1970. And that love affair opened the door to the other Warren Publications, new and old, and a

subscription to FM in 1971 that began with the 84th issue.

SON OF THE MONSTERS THAT LAUGHED THE WORLD!

Also in 1971, I found a copy of **FOR MONSTERS ONLY** #6 (cover-dated January, 1969), when at the end of the school year, I was helping one of my teachers clean up his storage closet. Two boys were assigned to the task, actually, but I saw it first!! Some student from years past had probably forgotten it or my teacher had confiscated it for some reason (You *Scary Readers* from the old school know how that was!). I didn't know. I just flipped through it. This was a joyous discovery! I asked for permission to keep it, and my teacher, having completely forgotten how it got into his storage-supply close, let me take it home.

Up until then, the world I was familiar with on had the Warren material and Stan Lee's magazines in it. This was something new! FMO came off as a hybrid of the two—funny stuff (and that sense, since the publishers of **CRACKED** MAGAZINE put it out) and serious articles. Did I mention this was a joyous discovery??! There were **OTHER** photo film-monster magazines out there. My world was expanding!! **FMO** #6 featured articles on Lionel Atwill and John Carradine and plenty of fun-filled gag quizzes, a monster mobile you could cut out and put up, and an illustrated story, which makes sense (again)

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MORE MONSTEROUS THAN EVER!

25c

MONSTERS UNLIMITED

NO. 6 1966



This monster make-up was unused for **MONSTER ON THE CAMPUS** but it was just right for **MONSTERS UNLIMITED** #6 in '66.



FOR MONSTERS ONLY #6's features included a monster mobile, a comic story, lots of cartoons and articles.

GIGANTIC BONUS!



If you wanted to hang out with monsters, **FMO** provided the mobile (drawn by Vic Martin) so you could do just that!



CRACKED MAGAZINE's John Severin was on hand for **FMO** covers and cartoons. Here he pokes fun at pop singer Tiny Tim!

considering the **CRACKED** contributors published it.

I got one more issue of the title off the stands (**FMO** #9, cover-dated Sept. 1971). Under an impressive Jeff Jones-painted cover, **TROG**, **HOUSE OF DARK SHADOWS**, and **TASTE THE BLOOD OF DRACULA** got the "go-see-it-folks" analysis. An amusing back cover was done by the always wonderful John Severin. Another short horror tale provided another addition to the line-up.

While this title never



FOR ONLY MONSTERS

only
A
STEREOMAG

THE OFFICIAL MAGAZINE FOR ALL MONSTERS!

IN THIS ISSUE:

IS HE MAN OR BEAST?
OR THE MISSING LINK
BETWEEN THE TWO?

TROG!!

HOUSE OF DARK SHADOWS
A STORY OF
**BLOOD
RELATIONS**

TASTE THE
BLOOD OF DRACULA!
STARRING CHRISTOPHER LEE

PLUS BONUS FEATURE
**BLOOD
THIRST!**
A STORY THAT WILL MAKE
YOUR MONSTER RUN DIRT!



The Jeff Jones cover for FMO #9.

became a favorite of mine, the Severin contributions, genuine laughs, comic stories, and articles made it a pleasant periodical to peruse.

THE GOTHIC CASTLE OF FRANKENSTEIN!

At some point in '71, I saw CASTLE OF FRANKENSTEIN #18 at the bottom of the magazine shelves in a local store where I bought most of my comics. Ken Kelly's painted cover leapt at me! It could've been a VAMPIRELLA cover, what with the shapely blonde in the torn mini-skirt being pulled off (to an indescribably fiendish fate, you can bet!) by a mad scientist with a menacing hypodermic needle. There was even a Frankenstein-type monstrosity on a large table nearby.

By this point in the magical year of 1971, monster magazines were winning the battle against comics for my modest allowance. Mom and Dad gave me a dollar on Saturday afternoons for my chores and though that didn't go far with imagi-movie magazines, it didn't matter! These things were great new sensations with me and I'd been in love with the old sci-fi and monster TV movies shown on Saturday nights with local horror hosts Asmodeus and Bob Wilkins.

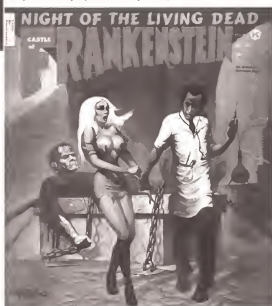
CASTLE OF FRANKENSTEIN was decidedly...different from the other two magazines I've focused on (and CREEPY, EERIE, VAMPIRELLA, and MONSTER WORLD, of course.) While its title promised articles, interviews, make-up and special effects insights, and news of upcoming new television programs and movies, inside was a heady mix of non-horror fare (EL TOPO??) a TARZAN movie (?), and comic

convention promotional art by Jim Steranko (now that was okay!).

Overall, however, I was impressed. There were one-panel cartoons and even a sequential one-page effort by Larry Hama (The Axe Murderers—funny stuff!). Young though I was, I got the distinct feeling that CoF was trying to be all things to all people. There were mini-reviews about films that weren't in the sci-fi, horror, or fantasy realms FM had ushered me happily into, and book reviews were added, as well. As a result, all subjects got short shrift. For example, the two-page Steranko-drawn promotion for a NY comic con was welcome, but no details about the art or the con itself was given! Everything out there in pop culture land seemed to get a "mention," but not in depth. Still, I was intrigued enough by the Carradine interview, the EL TOPO coverage (nude girls, guys!), and I fell in love immediately with the Baron Von Bungle cartoon by Richard Bojarski, as well as the Wally Wood and Neal Adams artwork.

It was my first issue of CoF and I hoped there'd be others to come. I was willing to be patient with it, and after all, it wasn't like I was an expert on monster mags and what they should've gone for from an editorial standpoint. I was a pre-teen. I knew what I liked and didn't like, that's all.

I wanted more of CASTLE OF FRANKENSTEIN. But I found out a return to the castle was easier said than done. I'd learn some 20+ years later that CoF wasn't operating on a regular basis. A few months passed after I'd gotten #18 and my best buddy Lynn and I impatiently waited to come across



ROBERT BLOOM'S HOUSE THAT DRIPPED BLOOD... CARLOTTA'S LAST MOVIE...
THE MURDERER WALTZ... EL TOPO... Movie Of The Year?... INTERVIEW WITH
JOHN CARRADINE... LOVECRAFT ON FILM... TARZAN'S RETURN TO COF...
WALLY WOOD / BOY KRENNEL / JIM STERANKO / NEAL ADAMS / RICHARD

Ken Kelly's scary cover for CoF #18.

Baron von Bungle

BY RICHARD BOJARSKI



another. If #19 had hit the stands, it passed us up. Finally, Lynn emptied his monster mag piggy, er...squiggly bunk and sent off a check (through his mother) for about five back issues, using a Xerox copy of the form from my copy of #18. Again, months passed. Lynn was getting back issues of FM and MONSTER WORLD, but nothing was coming in from CoF's mailing department. Young and naïve, we were shocked (and not the fun way, either). Lynn got his parents to contact the BBB—but even their tactics had no effect on “the monster.” My good friend was furious for a long while. He was out of some money he couldn’t get back (that was a decent amount of cash to a pre-teen, folks!) and he felt cheated, which was even worse. One day he asked me if I was going to try my luck with Gothic Castle, their mailing department. I declined to do a follow-up.

Years later, I would learn from other CoF readers (and even a few contributors who wished to remain anonymous) that back issues actually getting mailed to readers was a sometimes thing! They said they’d been gyped, also. I guess the Gothic Castle was...closed.

In any case, CoF had pointed the way to another void in the unknown! At conventions to come in the late 1970s and early 80s, I would purchase issues of Calvin T. Beck’s monstrous endeavor and enjoy seeing early fandom work by Frank Brunner, Bernie Wrightson, and spot illos by Matt Fox and other major talents.

Overall, I enjoyed Beck’s monster magazine. There were beautiful covers with the Green Hornet, the Joker, STAR TREK cast members and others. The mini-reviews and other features were always welcome.

I’d also buy copies of MONSTER TO LAUGH WITH/MONSTERS UNLIMITED and FOR MONSTERS ONLY in times to come.

But in the ‘70s, I remember making an

Baron von Bungle was one of the cartoon features that made CoF so much fun to get. Richard Bojarski wrote and drew the strip.

observation. I was encouraged by all the cool monster movie magazines these faceless (well, *most* of them were faceless—I knew what Stan Lee, Jim Warren, and Forry Ackerman looked like) people on the East Coast toiled away at to make growing up more enjoyable for us Monster Kids. Thanks to their proud efforts, my friends and I were able to read the first interviews we’d ever see with John Carradine, Ray Bradbury, Fay Wray, Christopher Lee, Robert Bloch, Lon Chaney Jr., Barbara Steele, Peter Cushing, Glenn Strange, Ingrid Pitt, Vincent Price, Ray Harryhausen, and many others. In addition, there’d be make-up tips and insights from the work of Lon Chaney Sr., Jack Pierce, and Bud Westmore, among others. The movie magic tricks by Willis O’Brien, Jim Danforth, Harryhausen, and Mario Bava were made known, also. The showmanship exhibited by producers and directors like William Castle, George Pal, Irwin Allen, Carl Laemmle (father and son), Roger Corman, James Nicholson, Milton Subotsky, and so on also made for interesting reading.

These three magazines got me off to a good start, despite their limitations. And since they helped me into a lifetime fascination with imagi-movies, I can easily conclude that they did a pretty gruesome-good job in bringing up the Monster Kids of my generation.



To Love A Vampire

7. Sanguine Sanctorum

by Bob Statzer



Don't bite into this chapter unless you've read Chapter 6. A Silken Web that can be found in the 2012 SCARY MONSTERS YEARBOOK!

As soon as the entourage set off for Bathory's manor when the snow began to lessen. The wind died down as the thick wet flakes grew fewer and fewer, and the clouds overhead parted to reveal the moon, which bathed the landscape in its pale white light. The area they traveled through was full of jagged hills and trees, which appeared as dark blotches against the wintry blanket covering the land.

Riding close behind the Countess' carriage, Van Helsing and Wellington briefly found themselves plunged back into darkness as twisted trees formed a canopy over the road with their dense limbs, leaving only the quivering flames of the lamps on the coach as a guide. The driver seemed to know this part of the country well, as he took the road with amazing swiftness. Finally, off in the distance, a large darkened estate could be seen jutting against the night sky and two companions wondered if this was their destination. As if in answer, lights began appearing at the windows of the silhouetted chateau.

Nearing the ancient edifice, Van Helsing suddenly felt his heart racing, his pulse throbbing throughout his body with every beat. The hair on his forehead and at the base of his neck grew moist, not just with sweat and mist, but with fear. The entire area was heavily wooded and wild, and the howl of the wolves could be heard in the distance. They were close enough now that the house could be seen in more detail in the soft moonlight. A massive stone wall with heavy iron gates extended across the front of the manor and continued on around the building, disappearing into the darkness. The grounds of the estate seemed almost an extension of the forest, unkempt and overgrown after years of abandonment.

As the coach approached the gate, the driver whipped up the horses and their hooves tore into the snow and gravel of the drive. Just as it seemed beast and barrier would collide, the gates were thrown back and the carriage raced inside. Urging their horses onward, the riders saw no trace of servants at the gate, yet the sounds of the gates slamming shut behind them and the lock groaning from years of misuse echoed in their ears. The coach still showed no signs of slowing, and the two students were surprised to see a glistening crescent of silver directly ahead of them.

"A moat," Van Helsing thought aloud as they crossed the stone bridge that led over the frozen water, the icy surface reflecting the moonlight like a mirror. In places, partially sunken chunks of stone protruded through the ice like jagged teeth. These fractures, some apparently part of a series of arches, appeared to be sections of an

ancient foundation, left unrepaired and unremoved by the previous owners.

Reaching the other side of the bridge, the carriage slowed as it passed under an enormous, ornately-carved arch and entered the castle courtyard. There, a lone servant stood waiting, torch in hand, at the entrance to the manor house. On either side of the massive wooden doors, braziers blazed to light the steps leading up the entrance. As if their arrival were a signal, the snowstorm began again, wind whipping violently about the party, and groaning as it poured through the nooks and crannies of the ancient stone walls.

"It's breathtaking," Van Helsing exclaimed as he brought his horse to a halt. He looked about, but could see only sections of the estate, briefly thrown in a sharp relief by dying shafts of moonlight unsuccessfully trying to struggle through the quickly closing clouds.

"The grounds cover a vast area," Bathory replied with no slight pride, having heard his comment as she alighted from her coach. "The woods seem to stretch out forever; even on horseback I have yet to reach the edge of the estate. Deep in the forest still stand the remains of an ancient church and burial vault...a convenience for those of other times."

Wellington and Van Helsing began to undo their belongings from their mounts, but Bathory held up one hand. "Leave them; my people will look after your horses and luggage. Come inside and enjoy the warmth of food and fire."

Van Helsing patted his horse on the neck as a groomsmen took the reins. Turning to go up the steps, he was surprised to find Elga behind him, as he had not yet seen her step down from the carriage. There was a hesitant smile as she slipped past him, saying, "Follow me."

The party, led by Elga and Bathory, entered the manor, let in by a figure that lingered in the shadows as if fearing to be seen. Stepping across the threshold, Van Helsing found himself unable to move at the sight before him. At the end of the long hall were twin staircases of marble, which curved up into the darkness of the next level. Between the two sets of steps was an enormous fireplace, the roar of its blazing logs adding an eerie touch to the hellish glow the flames created. This wildly waiting light, the only illumination in the great hall, cast long shadows across the floor from the trunks and crates that littered the place.

"I must apologize for the condition of the grounds and estate, but we have had to move under less than ideal circumstances and have not yet had the opportunity to make the place more presentable," Bathory exclaimed. "Many of the fixtures are no longer useable, and so light is limited. As you could see from the outside, some sections have fallen into neglect and disappear, and are dangerous. Should you find any doors locked or closed to you, it is out of concern for your safety, and not because you are unwelcome." Bathory excused herself for a moment, and vanished through a shadowy doorway, leaving Elga near the fireplace to watch over their guests.

"You know," Wellington mused in low tones to Van Helsing, "we could offer to help them unpack and get settled in."

"What about the Sander investigation?" Van Helsing asked.

"With the wind outside, I doubt we'll make much progress tomorrow; the roads will be drifted shut. If it keeps up all night, it may be days before we can even attempt to leave. Time and weather may have already wiped away any traces of what we're looking for."

"But it won't wipe away who did the deed."

"But it will limit their ability to travel just as it limits ours...unless they've already left the area." Wellington rubbed the back of his aching neck. The idea of staying there seemed very inviting at the moment. A sudden lethargy seemed to have seized him upon entering the hall.

Van Helsing began to undo his cloak. "It seems as if our tenure at Buda-Pest is tenuous at best." He looked about the hallway as they approached the hearth, his attention eventually drawn to the canopy of cobwebs covering the cathedral ceiling. Maybe it was the long journey, or maybe it was the prolonged exposure to weather, but the warmth of the blaze made the cares of the day melt away. "I don't know what sort of resources the Countess has, but it's going to take some doing to restore this place."

"Resources? Did you see that carriage and those clothes?" Gerald's tone was incredulous. "They can probably afford an army of architects."

"If the Sander case does turn out to be a dead end, we're going to have a considerable amount of spare time on our hands," Van Helsing mused. Maybe we'll have better luck as masons than we did with medicine. There's certainly enough work to be done here to last a lifetime.

Countess Bathory, accompanied by an anemic-looking maid, returned with a candelabrum in her hand. Smiling, Bathory motioned for the two friends to come forward, saying, "I should think you'll want to get out of those wet clothes before you take cold. Your luggage has already been attended to. Ilona!"—Bathory gestured to the servant girl whose fair hair almost matched her pale complexion—"will show you to your rooms. I have had brandy sent up to help warm the blood on such a night, but if there is something else you prefer..."

"You've been most generous, Countess," Van Helsing reassured her. "I still consider myself in your debt; had you not come along, my niece and I might still be on that bridge. We have already supped, but I shall see to it you are provided with food shortly." Bathory handed Ilona the candelabrum and stepped aside. With a bow to her mistress, the servant turned to lead the way up the sweeping steps, pausing to look over her shoulder to make sure the two friends followed.

At the foot of the staircase Van Helsing started to bid their host good night, only to find both Bathory and Elga gone. Frowning, he quickly caught up with Ilona and Wellington, not wanting to drown in the darkness should the flickering light of the candles get too far ahead of him. As they followed the stairs around, Van Helsing discovered that it joined with the other set of steps in a landing, from which rose a smaller staircase that covered the remaining distance to the next floor. Upon reaching the landing Van Helsing found himself confronted by the familiar face of a young lady peering down at him from a large portrait that hung on the wall.

Although Ilona and Wellington seemed to take little notice of the painting, Van Helsing held back to look at it while the light lasted. The image startled him, for the girl in the portrait, although dressed in the manner of a different age, had the same dark piercing eyes and high noble nose as Elga. Even the hair, while worn different, was identical in color. The lips, like those of the Countess and her niece, were a rich velvet red. In spite of this, there was a distinct individuality about the girl that made Van Helsing sense it that it was not Elga.

Noticing Van Helsing's hesitation, Ilona stopped on the steps. "Is there anything the matter, sir?"

Wellington started to come back down. "What is it, Bram?"

"This picture...the girl in it looks like..." Van Helsing's voice trailed off. In the gloom the portrait appeared to have changed expressions, the corners of the mouth slight curved into a faint smile he was sure had not been there before. And the eyes, which Van Helsing was certain had been looking off to one side, were looking at him now, holding his gaze and searching his soul.

Ilona looked off into the darkness, listening to something in the distance. With a slight nod of her head, as if in answer to an unspoken command, she turned to Van Helsing and said, "If you would like to

stay beyond to study the portrait, I could light the candles here on the landing for you."

"Thank you," Van Helsing smiled. "I would like that...very much."

"Falling in love with a picture?" Wellington asked as the servant attended to the candles. "I didn't realize you were such a romantic."

The candles on either side of the portrait lit, Ilona curtsied before leading Wellington away to his chambers. In a silent reverie that almost bordered upon enchantment, Van Helsing continued to gaze at the painting. His attention intently focused on the face, he was startled by the sudden appearance of Elga, who now stood silently beside him.

"I'm sorry; I didn't mean to frighten you," Elga smiled, a touch self-consciously Van Helsing thought, as she seemed careful to cover her mouth as she did so. Although she avoided looking at him, there was a feeling of warmth, and a desire to be liked, that seemed to emanate from her.

Looking from the girl beside him to the girl in the portrait, Van Helsing decided to confirm his suspicions. "This...isn't you, is it?"

Elga shook her head. "That is my cousin Carmilla, the Countess Karnstein." Van Helsing frowned at the name. Why did it sound familiar? Before he could ponder the problem, Elga spoke again. "Some people mistake us for twins because of the resemblance." Again came the smile, one hand discreetly covering the mouth. Looking up at the portrait, Elga added, "She may join us later; she's been rather ill lately."

"She is beautiful," Van Helsing observed. Elga looked down, distressed by his interest he showed in the picture. "But," he continued, covering any unintentional slight he may have made in teasing her, "only because she reminds me of her cousin, Countess Dolingen...or do you prefer to be called Lady Elga?"

Looking up, her dark eyes shining with delight at the compliment, she quickly, yet gently, reached up and kissed him on the cheek. The joy spread quickly across her face, and her smile partially revealed her lustrous teeth, the canines of which were sharper and more developed than normal. "Just Elga," she corrected him. Suddenly aware of her reaction, she grew embarrassed and drew back slightly. "You must be very tired; you've been on the road all day. Your room is up here." She reached up and removed a candle from the portrait. Without a word she moved quickly up the steps and Van Helsing followed her.

Elga led Van Helsing down a corridor, which branched off into two directions. Indicating the west passage, she commented, "Your friend is in the first room to the left." Then, motioning to the east with the candle, she guided him to a door at the end of that passageway. "I'm sorry we couldn't arrange for your rooms to be together, but there is still so much to be done here, and with only a few servants..."

"I may not be there with him, but I am here with you. I have no complaints about the accommodations." Even by candlelight Van Helsing could see her blush at the compliment. Elga placed one hand on his shoulder and started to speak, then changed her mind. "No need to be shy," Van Helsing reassured her. "Especially under your own roof. What were you going to ask?"

"Did you mean it?" Elga's eyes searched his.

"Mean what?" He smiled at her hesitation.

Elga lowered her eyes, her long, dark lashes hiding whatever expression had been there. "What you said back at the portrait of Carmilla."

"Don't you know how pretty you are?" Van Helsing gently lifted her chin. "When I get to Klausenburg, remind me to buy you a mirror."

Elga whirled and fled into the darkness.

"Women," signed Van Helsing. "The more I learn, the less I know." Fumbling for the latch, he stepped into his room, and found a friendly fire on the hearth. His bags had been unpacked and his things carefully laid out upon the dresser. Sitting on a side table, twinkling in the firelight, was the promised decanter and a plate of cheese and meat. Warm inside and out by the brandy and the blaze, he soon fell into a contented sleep.



It was early on when Van Helsing awoke, although he was not immediately aware of the hour. Still only semi-conscious, he had the impression someone was leaning over him, as if to whisper in his ear. Suddenly all sleep was gone, and he turned over in the bed, eyes wide open and every sense on edge. He was alone. Dismissing it as a dream, Van Helsing sat upright and rubbed his aching neck. He must have slept with his head turned at an odd angle. It was only then that he was aware of the faint smell of perfume. Checking his watch, which rested on the nightstand beside the bed, he was alarmed to note how much of the day was already gone and quickly got dressed.

Out in the corridor, mournful shafts of gray winter light seeped into the murky hallway from the windows. Van Helsing found himself trying to remember which direction he had come from the night before. Somewhere in the estate a clock chimed twelve. As the last bell faded away Van Helsing realized Elga was standing nearby, her back to him as she gazed through the frozen panes of glass at the courtyard below. His eyes must have taken a few moments to get adjusted to the gloom, as he would have sworn the corridor was empty when he first stepped into it. Elga seemed to sense his presence and turned to greet him. Her face lighting up at the sight of him. As she smiled, the light in the corridor seemed a bit brighter to Bram, a notion he quickly dismissed.

"Did you sleep well?" Elga asked, taking a step toward him. "Too well, it would seem." Van Helsing let her lead him down the passageway, not wanting to admit to feeling lost. "You think me the most lazy fellow that ever lived, getting up at this hour."

"I've risen later." Although unnoticed by Van Helsing, Elga glanced sideways at the student, a mischievous gleam in her eye, as if at some private joke.

"You're different than any other girl I've ever met." Van Helsing noticed Elga's questioning look and added, "It's hard to believe someone your age is already a countess."

"I'm older than I look." Elga's reply seemed more amused than defensive.

Van Helsing stopped, and studied Elga with mock sobriety. He began prodding her face as if he were a physician preparing a diagnosis, turning her head at different angles and making reproachful noises. Elga good-naturally put up with the "examination," curious as to its outcome. Gently using his forefinger to pull at one of her eyelids, Van Helsing bent closer to minutely study the eye in question, and felt Elga grow tense as his face stopped just inches from hers. "You're right," he conceded, "almost an old maid."

With a sudden fury, Elga knocked his hand away. "You needn't be mean to me!" Van Helsing was amazed at the strength behind the blow. Before he could recover she had turned away. Ashamed at her anger, she apologized. "I...I didn't mean to strike you. That was rude."

Van Helsing could tell by her voice Elga was near tears. "I'm the one who was rude." Reaching into his pocket, he offered her his handkerchief. Without turning around, she accepted it. "I shouldn't have teased you. Forgive me?"

Elga nodded, wiping her eyes. "Will you forgive me?"

"Then we're still friends?" Elga turned and searched Van Helsing's face, her eyes burning into his as if searching his soul. As he started to move forward she quickly did the same, slipping her arms about him and hugging him close, her face pressed to his chest. Once more Van Helsing found himself surprised at the power she possessed in her embrace. "I'm not very good with people," she explained, then realized how intimate their position was. Reluctantly, she pulled away. "I guess I never have been. Maybe that's why I was always passed over for Carmilla."

"Here," Van Helsing held out his hand for his handkerchief. "I promise I'll never give you cause to need that again."

"No, not now!" Elga took a step back, clutching the cloth closer to her face as she would see the bloody traces of her tears. "I'll have it cleaned and returned to you."

"They're only tears. I'm sure your staff have more pressing things to tend to than my laundry." Van Helsing shook his head. "I guess I'm

not used to having my every need and whim looked after. The independence your status gives you...endless days to pursue all your inspirations and passions."

"Too much time is not a blessing," Elga said. "Sometimes it can be very lonely."

"But surely, between Countess Bathory and your cousin Carmilla, there's always someone to talk to." Van Helsing gave her a playful wink. "And I'm sure you've attended several balls and schools over the years. Why, in your position, you must have met dozens of people."

"Most of the people I knew are..." Elga paused, as if catching herself, "...gone."

"That will change soon enough; you've just moved here and haven't had a chance to meet anyone yet."

Elga smiled. "I've met you."

"It'll get better," Van Helsing reassured her.

"I have a request."

"I could hardly refuse the command of a countess," Van Helsing replied.

There was a wistful expression in Elga's eyes that, for a moment, made her seem suddenly older. "Could I call you 'Bram,' like your friends do?"

"You don't ask for much, do you?"

"The less you ask for, the less disappointment you have to deal with," Elga said with a slight shrug.

"A practical, but somewhat melancholy, philosophy," Van Helsing observed.

"Sometimes I wish I were more like Carmilla; she's so passionate about everything."

"What are you passionate about?"

There was a pause before Elga spoke, reminding Van Helsing of a shy little girl who has just been asked her name. "I have my music."

"Then I must have a command performance," Van Helsing insisted. "I haven't heard music since..." His voice trailed off as he remembered that last night with Christine at the theater, and his features darkened.

"I seem to have lost you," Elga said. "Who were you thinking of just then?"

"No one," Van Helsing replied, trying to sound nonchalant.

"Don't be afraid to tell me." Van Helsing was not sure if Elga had actually spoken the words, or if he had only imagined hearing her voice inside his head. "You should never fear when you're with me."

Van Helsing felt light-headed. What had happened at the theatre? For a moment there had been someone else there with them during the play, a girl with dark eyes that watched them from the shadows. Had Christine called her "Carmilla"? He could still see those dark eyes, but could not remember the girl's face. Looking at Elga, he again saw those eyes, still watching him. "You..."

"What is it, Bram?" The sound of Elga's voice suddenly broke his reverie.

Van Helsing looked around, confused. What had they been talking about? Finally he spoke a single word, "Faust."

"Faust?" Elga frowned.

"I was just saying that the last time I heard music was at a performance of Faust."

The look of worry passed away from Elga's face. "For a moment I thought you had found something sinister about me."

"No, nothing diabolique," Van Helsing smiled, taking Elga by the elbow to lead her down the corridor. "Only angelic."



As Van Helsing and Elga exchanged pleasantries, Wellington was enjoying the late breakfast laid out for him in the dining room. No servants were about, nor had he seen any sign of Countess Bathory. However a starving stomach had little need of encouragement and, with the practical concern of the food growing cold (or, even worse,

going to waste), the student was determined not to disappoint his host. In his mind, it was his duty as the host of guests to do the meal justice.

Between mouthfuls, Wellington checked his pocket watch against the marble clock on the mantle, making sure his timepiece was merely not in error. "I did sleep in."

"Perhaps this will help," came a voice at his side. Startled, Wellington looked up as Ilona set a cup of strong black coffee before him. The aroma drifted up to his nostrils with a warmth that quickly drifted down into his throat. She nodded in greeting, and then placed a silver coffee pot on the table.

Wellington gratefully swept up the cup, pausing long enough to say, "Good morning, Ilona; I didn't hear you come in," before sipping the dark brew.

"I'm told I have a light step," Ilona stood there, her arms down and her hands folded before her as she waited to see if he would need anything else. The slight pulse of his throat as he swallowed his coffee caught her eye and she watched the movement with catlike curiosity.

Gradually growing aware of Ilona's stare, Wellington was surprised to find himself uneasy at the attention the girl showed him. Only when he spoke did she met his gaze. "I supposed breakfast at midday is a bit out of the ordinary, not quite in keeping with Franklin's 'Early to bed, early to rise.'" Wellington paused, and then added, "I guess that's why I'm not healthy, wealthy and wise. Still, though, two out of three's not bad."

Ilona smiled at the comment, but there was something harsh in her expression. "Given the conditions of the road and the hours you must have traveled, Countess Bathory anticipated you and your companion would rise late."

Wellington laughed. "Well, if the Countess is not surprised, then I am not ashamed...except at having inconvenienced you by interrupting your routine."

"Will there be anything else, sir?" Ilona's eyes moved again to Wellington's throat. "Is there something I can get you...anything I can do..."

Before Wellington could answer, a large moth flitted past his face. The sudden appearance of the insect seemed to upset Ilona, who took an involuntary step away from the student. Oblivious to her distress, he attempted to swat at the creature but it darted out of reach. After silently circling about the table, the moth flew off through a nearby archway.

The winged intruder gone, Wellington again returned his attention to his breakfast. "I'm going to miss this when we leave."

"I will not permit it," came an authoritative voice from the arch where the moth had vanished. Countess Bathory greeted him with a smile, yet there was a firmness underlying the expression. "My apologies if it seems I am ordering you about; I fear I still consider myself elsewhere, where my word is law. But you have come a long way, and should rest. The weather is not so friendly to the traveler this time of year and the cold is hard on the heart. You will find the road this morning even more impassable than last night." Wellington suddenly realized Ilona had disappeared from the dining room, but he had not seen or heard her depart. He was unable to give that matter much thought as the Countess continued her conversation. "It has been a long time since I have had the opportunity to entertain guests. The chateau we last lived in was not easily accessible; travel through the mountains was treacherous, what with wolves, bandits and ill-kept roads. Already I can see a change in Elga from your visit. I, too, feel renewed from the sight of fresh faces. Young blood is what this place needs to make it come alive again. I insist you remain with us for a while longer, until the climate is more hospitable."

Wellington protested politely. "But who knows how long or how severe..."

"Your presence will hardly inconvenience us in a house this size." Bathory joined Wellington at the table, allowing him to pull out the chair for her. "And we have provisions enough to provide for any want you may have. Is your business in Klausenburg really so pressing? I am not without influence in that area, and may be of some service to you..." She let her voice trail off, indicating that she wished to hear more of his plans.

Wellington was momentarily at a loss for words. How could he

delicately explain the purpose behind his trip? Finally, he spoke. "Bram and I are students at the university in Buda-Pest. Or, rather, we were students there. We were examining what can only be described as a medical mystery."

"Ah," Bathory beamed, "you have a thirst for knowledge. Excellent! You can never tell where the path you pursue may lead. Tell me more."

"It's a strange story. You may recall last evening Bram mentioned there had been a murder on the road near here? The victim's name was Sandor and, in spite of receiving what should have been fatal wounds, he did not die."

"No, he did not die." A fleeting smile seemed to steal across the Countess' face, but the student dismissed it as a trick of light and shadow as Bathory added, "Sandor was a most unfortunate fellow."

"Then you knew him? Wellington was amazed.

Bathory bit her lower lip before replying, choosing her words carefully. "I had dealings with him. He was subject to cataleptic comas, as I believe men of science call them."

"But his wounds, those were the work of an attack."

"I have no doubt he was ambushed. Possibly the shock sent him into such a somnambulistic state, and his assailants left him for dead. As you say, his wounds were fatal. His catatonic condition merely delayed the inevitable. Even this far from Buda-Pest, we are not cut off from news and gossip. I understand that Sandor's body was stolen from the morgue—at this the Countess looked directly at Wellington, who felt suddenly uncomfortable—and that, after much misadventure, the corpse vanished. Without being indiscreet, I can only tell you that his body was recovered by...friends. His remains have been cremated. It is unwise to involve yourselves any further in the affair."

"But there is still danger," Wellington protested. "His assailants may still be in the area. They must be found and turned over to the authorities."

"You place me in an awkward position." There was a twinkle of amusement in Bathory's eyes.

"I can assure you that those responsible for the attack on Sandor are already dead. What court could ask for more?"

"Bram and I were more concerned with the council than the court."

Puzzled by the remark, Bathory frowned. "What do you mean?"

"Our remaining on at the university was dependent upon our providing Sandor's corpse for autopsy."

"You seem to be a very resourceful young man when it comes to overcoming obstacles. It's rare to find that sort of survival instinct in this day and age." Bathory regarded him with half-closed eyes. "You are studying to be a doctor, I believe?"

"Yes."

"Why? To aid those who suffer, or is it for the money and prestige?"

"Well, I..." Taken back by her candor, Wellington's voice trailed off as he found himself at a loss for words...

Bathory smiled sympathetically at his embarrassment. "A little of all three, perhaps? There is no shame in reaping the rewards of a job well done."

"My motives aren't entirely mercenary," Wellington was quick to explain. "Bram and I both felt advances in medical science have the potential to prolong life."

"Prolonging life?" Bathory appeared impressed. She leaned across the table toward her guest, and Wellington felt himself drawn toward her. "I believe you and I may share a mutual interest." Barely had he heard her words when Wellington found Bathory suddenly standing next to him, leaning over him to speak softly in his ear. "Would you like to defeat death?" The question was more breath than whisper. The student turned to answer, only to find her mouth moving across his own. Her lips were soft and, as he closed his eyes to return the kiss, he felt an overwhelming desire to draw her down into the chair with him. Barely had the thought come to him with Bathory slipped onto his lap. As his arms encircled her shoulders, Wellington felt her warm moist mouth move to his neck. There was a sharp twinge of pain at his throat, and then his limbs grew heavy and numb as darkness swallowed him.

Next Issue: Chapter 8. DARK ANGELS

KAIJU KORNER

DESTROY ALL MONSTERS RULES!

by Mike Bogue
AT LAST!!!!

After over forty years, the fabulous AIP dub for **DESTROY ALL MONSTERS** is officially (and legally) available in the U.S.—**THANK YOU MEDIA BLASTERS**, for making it available on your **DAM** DVD release in late 2011!!!! What could be better? Who could ask for more? What...

Ahem, what's that you say? You're a Godzilla fan but the AIP dub is NOT a reason to buy the DVD? WHAT????!!! Are you a secret fan of PBS period dramas or something?????

But seriously, Godzilla fan reaction to the AIP dub on the Media Blasters DVD has been mixed. Some—like myself—are grateful to have it, sporting thumbs up. Meanwhile, thumbs-downers point out the generally poor condition of the AIP dub on the **DAM** DVD, blaming Media Blasters for not trying harder.

It's true—during the first few minutes of **DAM**, the AIP dub does suffer from severe projector flutter, so loud it even blots out part of the spaceship **SY-3's** opening countdown! Not fun. In addition, the introduction of the kaiju in **Monsterland** is riddled with skips and distortions, sounding like a warped vinyl record. Ouch!

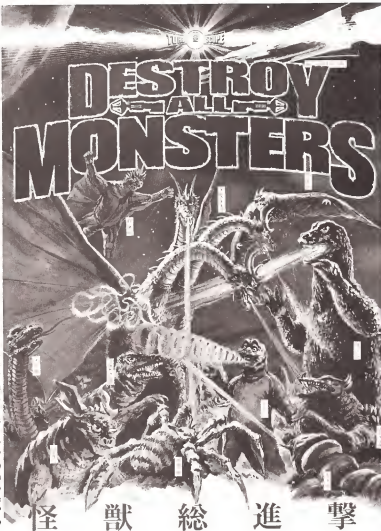
BUT, after that, the dub straightens out and is listenable, only marred by some soft background flutter now and again. Also, we can hope that Media Blasters may re-issue **DAM** in the near-future with a repaired AIP dub—for example, an Australian laserdisc of **DAM** from several years back reportedly features a quality AIP dub track, and maybe Media Blasters could obtain it.

Of course, a G fan's age possibly determines the importance of the AIP dub. Oldsters (such as yours truly) who saw **DAM** in movie theaters in the late sixties or seventies or who caught the film on TV during the seventies and eighties recall the AIP dub with real fondness—it was so

much a part of the movie as the monsters, the miniatures, and the music. For us, removing the AIP dub would be like removing Godzilla himself.

Indeed, even an interested twentysomething would have to admit that the AIP dub rocks when compared to the

uninspired "international dub" that played on SyFy Channel airings of **DAM** in the 1990's. After all, the AIP dub, whose voice actors include **BARNEY MILLER's** Hal Linden, is spirited and colorful, whereas the international dub is lifeless and drab. Also, the AIP dub features far better lines for the voice actors to speak than the international dub, whose flat



dialogue gives new meaning to the term "stilted."

HOWEVER, even more controversial among G fans than the AIP dub is the quality of the movie itself and where it ranks in the Godzilla film canon. Here, it's easy to amass support from Godzilla experts such as the following:

August Ragone: "I believe it is perhaps the 'perfect' Godzilla film—filled with monsters, spaceships, daring-do, flying saucers, all-out war, and ethereal aliens." *Famous Monsters/ Monster World* #256, July/August 2011.

Ed Godziszewski: "On the whole, *Destroy All Monsters* delivers everything it promises...spectacular actions, lots of monsters, and more...a solid piece of entertainment." *The Illustrated Encyclopedia of Godzilla*, 1994.

J.D. Lees and Marc Cerasini: "The climax...is a special-effects tour-de-force...the most memorable and enjoyable monster battle ever filmed." *The Official Godzilla Compendium*, 1998.

All that said, younger kaiju fans—reared on the plentiful and spectacular urban destruction in Godzilla's Heisei and Millennium series and the 1990's Gamera trilogy—may find DAM disappointing. As Godzilla scholar Steve Ryfle says on the DAM commentary track, DAM is deemed "overrated by the older generation." That's probably true, and maybe you did have to be there to understand its attraction and significance for graying Godzilla fans. The upshot? I won't try to convince you that DAM is a better film than more recent kaiju eiga, but I am going to discuss the movie with all "old guy" fan cylinders humming.

COMMENTARY

Featuring Godzilla scholars Steve Ryfle and Ed Godziszewski, the DAM commentary track cooks. The two writers are clearly enjoying themselves as they relate an Osaka Castle full of kaiju eiga trivia and opinion. However, viewer reaction to the commentary will probably be based on what level of otaku (fan) you are:

Mini-otaku—Likes Japanese monster movies okay, but not particularly interested in trivia about filmmakers, actors, studios, or kaiju.

Medi-otaku—Enjoys Japanese monster movies and is interested in some facts about the films, primarily those involving the key filmmakers.

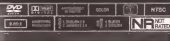
Maxi-otaku—Loves Japanese monster movies, can't get enough of Toho trivia, and would become inconsolable if all kaiju eiga were to vanish from the face of the earth.

I encourage mini-otaku (who couldn't care less whether Godzilla is gray to green) to listen to the commentary during the opening and key SPFX scenes only; media-otaku (probably many of you reading this column) to thoroughly sample the commentary; and maxi-otaku (those of you with a Rodan hood ornament) to feast on every millisecond of the commentary. However, of keen interest to ALL levels of Japanese monster movie fandom with

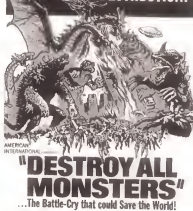
**THE MONSTERS ARE IN REVOLT...
AND THE WORLD IS AT THE BRINK OF DESTRUCTION!**

DESTROY ALL MONSTERS (1968) is universally considered the strong fan favorite of the entire Godzilla series! It's an all-star monster rally of epic proportions featuring Toho's greatest and wildest monomath monsters in the ultimate, all-out rubber suit nautical! See Godzilla™, Mothra™, Rodan™, King Ghidorah™, Anguirus™, Milla™, Kamekara™, Baragon™, Goroaurus™, Manda™ and Varan™ in all their titanic glory! The film was directed by the famed Ishiro Honda, director of the original 1954 film and the last entry to feature the dream team of special effects supervisor Eiji Tsuburaya, music composer Akira Ifukube and producer Tomoyuki Tanaka.

REMASTERED EDITION FEATURING
• Commentary by Godzilla scholars Steve Ryfle and Ed Godziszewski •
• Image Galleries and Original Trailers •



**The MONSTERS are in REVOLT
...and The World is on the brink of
DESTRUCTION!**



DESTROY ALL MONSTERS
...The Battle-Cry that could Save the World!
-COLOR- RE-PRINT [E] Suggested for GENERAL audiences
MOTHRA • GODZILLA • RODAN • MANDA

Ryfle and Godziszewski's recollections (i.e. **MONSTER MEMORIES**) of having caught DAM for the first time:

Ryfle talks about seeing DAM in the 1970's on prime-time TV when he was ten years old, noting that the station ran the movie several times, giving Ryfle time to virtually memorize it. Godziszewski, fifteen when he first saw DAM, recalls catching it on a hot August afternoon in 1969 at a local movie theatre. He was so impressed that he called his Mom to let her know he would be late because he "had to see it [DAM] a second time," adding that this was the "first time in my life I'd ever done anything like that."

Also, Godziszewski notes that the movie had received no pre-release hype. As he says, it was "just suddenly there." I can relate to that because for me in the summer of 1969, DAM was also "just suddenly there"—I hadn't heard a thing about it prior to hearing AIP's radio ad for the film; a few days later, I saw DAM at a drive-in movie theatre under a starry summer sky. (For the full

"Monster Memory" of my first viewing of DAM in '69, see my article "TOO SMUG FOR MONSTERS" in MONSTER MEMORIES YEARBOOK 2000!)

Today, thanks to the Internet and cable TV, genre movies are often overhyped. But back in the day, it wasn't at all unusual for a monster movie to simply "appear" in town, a gift seemingly dropped from kaiju heaven. For me, in addition to DAM, both GHIDRAH, THE THREE-HEADED MONSTER and ATRAGON likewise came out of the blue during the 1960's. There was something wonderful about that—just thinking about it makes me smile—but alas, such "ambush epics" are not possible in our current over-saturated media age.

Back to the DAM commentary: In addition to sharing their memories about seeing DAM, Ryfle and Godziszewski relate a wealth of kaiju eigh trivia. For example, they inform us that DAM cost 200 million yen, which equals out to approximately \$550,000 in U.S. dollars. They discuss the filmmakers themselves, including director Ishiro Honda, a kaiju eiga veteran (DAM was his sixth Big G movie) as well as lesser-known members of the film crew and the actors. Also, they note that although Eiji Tsuburaya supervised the effects, Sadamasa Araki actually directed the visuals.

Ryfle refers to the film as featuring the "Justice League of Monsters," and it was true that for the time, nothing like this—crowding a veritable army of kaiju into one movie—had ever been attempted. However, Ryfle nostalgically notes that DAM represented "the end of an era." It was the last Godzilla film on which Toho's Fab Four—director Ishiro Honda, composer Akira Ifukube, producer Tomoyuki Tanaka, and special effects artisan Eiji Tsuburaya—would collaborate. In spirit, it combines the best of Toho kaiju eiga from the 1950's and 1960's, the pivotal years during which Japanese monster movies enjoyed worldwide distribution.

TRAILERS

The original AIP trailer is included, but it's in terrible shape, both aurally and visually, looking grainer than a bowl of bran flakes. In contrast, the Toho trailer for Japanese audiences practically sparkles. Of more interest to this fan is the original AIP radio spots for DAM are included. After all, I first found out about DAM during the summer of '69 via a radio ad on a local Top 40 station, so it was great fun to hear these again (I had assumed they no longer existed).





PRESENTATION

The picture, sharp and defined, almost looks as though it's been chiseled. I regret that during the AIP dub, the original AIP credits and opening and closing footage are NOT included; instead the same Toho print is used for both English language dubs (yes, in addition to the sensational AIP dub, the substandard international dub is on tap for masochistic completists).

DAM TIDBITS

1. G-FAN, the premiere magazine for kaiju eiga fans, dedicated an entire issue to DAM (#40, July/Aug. 1999). Included are various fans' MONSTER MEMORIES of seeing DAM for the first time.
2. According to Godzilla scholar August Ragone, monsters considered for inclusion in DAM were King Kong, the Brown and Green Gargantuas (from WAR OF THE GARGANTUAS), and Ebirah (from GODZILLA VS. THE SEA MONSTER).
3. In some ways in 1969, DAM was a better predictor of the world thirty years later in 1999 than many other sci-fi films, given its use of guns and conservative dress. On the other hand, even today spaceships and moon bases appear more unlikely than a \$100 million remake of KING KONG VS. GODZILLA.
4. In Japan, DAM was released on August 1, 1968, with the title MARCH OF THE MONSTERS. It was co-billed with ATRAGON (originally released in Japan in 1963).





5. **FAMOUS MONSTERS** #64 (1970 issue) featured an article on DAM that was later reprinted in **FM** #114 (1974 issue).

FINAL THOUGHTS

Although Toho groomed DAM to be the final Godzilla movie, we all know it wasn't. Instead, Godzy was soon to hurtle into a series of juvenile monster adventures such as **GODZILLA VS. THE SMOG MONSTER** and **GODZILLA VS. MEGALON**, movies in which the Big G defends the earth against a series of outlandish creatures such as chainsaw-bellied Gigan and drill-handed Megalon. These undernourished after-DAM films serve up "monster humor" as their main course, causing famine for some Big G fans (count me among them), but feasting for others.

Truth to be told, even in DAM, Toho's effects work was slipping. For example, when the SY-3 flies through space and on the moon, smoke clearly billows from the rocket's exhaust, but in a airless environment, there would be no smoke. In Toho's **BATTLE IN OUTER SPACE** (1959), the two sleek, moon-bound spaceships do not leave smoke trails, making them more plausible than DAM's SY-3. The point: the SPFX technicians in DAM weren't as careful as Toho's effects shop had been with **BATTLE IN OUTER SPACE** nine years earlier.

Another indication of minor slippage was DAM's use of stock footage (admittedly scant) from both **GHIDRAH**, **THE THREE-HEADED MONSTER** and **GODZILLA VS. THE SEA MONSTER**. (Of course, even as early as 1965's



SEA MONSTER. (Of course, even as early as 1965's **MONSTER ZERO**, Toho began mining its monster movies for SPFX nuggets—much of Rodan's wind-destruction in **MONSTER ZERO** is actually culled from the original **RODAN** and **MOTHRA**.)

However, Akira Ifukube's stirring music score for DAM remains one of his best. And the first time I saw the movie, it exploded with a freshness that made Japanese monster spectacles seem brand new—after all, never before had Toho's monsters attacked cities outside of Japan, but now they were a threat to New York, Moscow, London, and Peking (Beijing)!





Also a couple of the monsters were new to me. The AIP advertising noted that "Manda obliterates London!"—and I thought, "Who the heck is Manda???" And even upon watching the movie for the first time, I didn't match up Manda as being ATRAGON's Mu Empire mascot—only later did I realize both were the same monster. In addition, during the introduction of the earth monsters prior to their big battle with King Ghidorah, I was completely surprised (and thrilled!) to see a giant spider (!) among the terran kaiju—I'd never heard it before! (It would be fifteen years later before I would see Spiegukumonga in 1967's *SON OF GODZILLA*.)

And of course, who can forget DAM's evil, silver-garbed Kilaak space invaders, or the obligatory destruction of Tokyo, this time dismantled by Godzilla, Rodan, Manda, and Mothra, or the amazing monster rumble as the earth kaiju took on King Ghidorah, a brilliant blue Mount Fuji in the background? Indeed, DAM embodies the best of the indefinable aspects of Japanese monster movieness that enriched Toho films of the 1950's and 1960's.

So is DAM a timeless kaiju classic? Probably not for the under-forty crowd. But for babyboomer G fans, DAM represents Toho monster fun at its finest.

A behind-the-scenes photo as the men-behind this GIANT MONSTERS movie prepare for the GIANT SCARY MONSTERS finale in DESTROY ALL MONSTERS.

Still, nothing lasts forever. Time, like Japanese monsters, marches on.

Indeed, imagine this scenario:

"The year is 2059. In the retirement home for Japanese monster enthusiasts known as Monsterfan, all the still surviving babyboomer Godzilla fans from around the world have been collected. They are free to watch as many viewings of **DESTROY ALL MONSTERS** as they like. But today, the final G fan breathed his last. As his chest became still and his eyes vacant, the last copy of DAM likewise lost its luster and, like the movie's perishing Kilaaks, retreated into a resting place made of stone..."



THE COSMIC DRIVE-IN

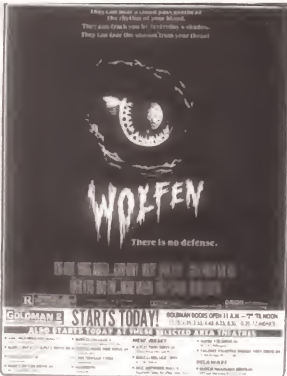
"Monsters & Ghouls Galore!"

by Robert Freese

If you are eating from **THE COSMIC CONCESSION STAND** tonight, please check you food. Some severed fingers got mixed in with the French fries and **THE COSMIC MANAGEMENT** has yet to identify the "meat" in the shrimp rolls. Don't be surprised if the hot dogs bark! The local health board has been notified and is on the way!

We begin our all night shock-o-rama with a creature feature that sees a Native American legend prowling the ghettos of modern New York in **WOLFEN**. This twisty tale of shape shifting and monster attacks ladles on the scares as Albert Finney tries to keep the peace between crooked politicians and the original owners of Manhattan Island.

The **3 HOUSES OF HELL** show begins with loonies running the asylum classic **DON'T LOOK IN THE BASEMENT**. When a young nurse arrives at a half-way house for the terminally twitchy, she soon discovers that the doctor is long dead and some of the staff are not exactly who they say they are. Remember—to avoid fainting, keep repeating, "It's only a movie...It's only a movie...It's only a movie..." Rounding out the three **Hell HOUSES** is the brutal **LAST HOUSE ON THE LEFT** and **THE APARTMENT ON THE 13TH FLOOR**.



More "Hell House" thrills are had in the triple feature that begins with **HOUSE ON THE EDGE OF THE PARK**. When two cretins crash a party, their reign of terror is cut short when the tables are turned on them. **HORROR HOSPITAL** is Anthony Balch's 1973 shocker with Michael Gough and Robin Askwith. The third feature, **TWISTED THROAT**, has the **COSMIC** staff baffled. Anyone knowing the identity of this film, we ask that you write to **THE**



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ON ELM STREET 2

Nightmare
ON ELM STREET 3

WE'VE BAKED "THE TEXAS CHAINSAW MASSACRE" 1:00

THEY'RE BACK! MEET "THE LIVING DEAD" 1:00

COSMIC DRIVE-IN in care of **SCARY MONSTERS MAGAZINE**. Part of the reason we celebrate these ads is to keep the movies alive and the **COSMIC** staff doesn't want any forgotten film to slip through the cracks.

We now venture into **GIANT DUSK TO DAWN** territory with two all night shows sure to keep you up screaming with fright. First up is dream demon Freddy headlining in both **A NIGHTMARE ON ELM STREET** and **A NIGHTMARE ON ELM STREET PART 2: FREDDY'S REVENGE**. Two **COSMIC DRIVE-IN** classics round out the show, **A TEXAS CHAINSAW MASSACRE** and **NIGHT OF THE LIVING DEAD**. Those two classic films also showed up along with **CEMETERY GIRLS** (Paul Naschy's COUNT DRACULA'S GREAT LOVE) and the first run feature **HOUSE BY THE CEMETERY** from director Lucio Fulci. ("READ THE FINE PRINT. YOU MAY HAVE MORTGAGED YOUR LIFE.")

It's worth noting that some movies continued to have a long life at the drive-in, rounding out triple feature and dusk to dawn shows. These films appeared regularly while they were also widely available on videotape. The only reason these films continue to appear is because they're never lost their power to terrify.

My thanks to both Vince Cornelius and Lana of **STARTS TODAY!** for the loan of their marvelous drive-in ads. You can keep up with Lana at <https://twitter.com/StartsTodayFans/my-peoples/members>.

THE COSMIC DRIVE-IN will always be here, waiting to show you the best in Monsters, Martians and Madmen. And if you lose your way, just follow the screams!

READ THE FINE PRINT.
YOU MAY HAVE JUST MORTGAGED YOUR LIFE.

HOUSE by the Cemetery

FIRST RUN!

R

1st "NIGHT OF THE LIVING DEAD" (R)
2nd "HOUSE BY THE CEMETERY" (R)
3rd "TEXAS CHAINSAW MASSACRE" (R)
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THE DOCTOR IS IN-SANE

DR. GANGRENE'S MAD MUMBLINGS

The Frightening Roots of **NOSFERATU**

"Your wife has a most beautiful neck..."

This year marks the 90th anniversary of one of my favorite films, the German Expressionist classic **NOSFERATU**. In celebration of this event I thought I would take a look at the film and explore some of the history and inspiration behind the movie that left its mark (twin fang marks) on horror film history.



In 1921 shooting began on **NOSFERATU**, a silent film not-so-loosely based on the novel **DRACULA** by Bram Stoker. It was directed by F.W. Murnau and premiered on March 4, 1922. **NOSFERATU** is a genuinely frightening interpretation of the vampire mythos and would go on to become one of the most influential films in the horror genre. Yet as scary as this movie is its real-life roots are equally chilling, and the deeper one digs the more mysterious facts are uncovered.

While **NOSFERATU** was based on the Stoker novel its true roots trace back to WWI. In August of 1916 Romania declared war on the Central Powers and crossed over the Carpathian Mountains to attack Austro-Hungarian troops. The retaliation

was swift, and German led armies swarmed into the areas of Transylvania and Romania. In the winter of 1916 a twenty-two year old German soldier named Albin Grau was told an amazing story by a Serbian farmer. The tale as told by Grau was originally published in a German film magazine called **BÜHNE UND FILM** (Stage and Film) #21, in 1921, and reprinted in 1981 in **NOSFERATU** by M. Bouvier and J.-L. Leutrat. According to Grau, the farmer's father died without a priest giving him the proper burial rites. Weeks later a number of local townsfolk began dying unexpectedly, and reports surfaced of sightings of the dead man walking around town, followed by more strange deaths throughout the village. Eventually the townsfolk had enough—they went to the man's

grave, exhumed the body, and drove a stake through his heart. The mysterious deaths stopped afterward.

Interestingly, a similar set of circumstances also influenced **DRACULA**, the source material for **NOSFERATU**. In 1882 an Austrian Calvary Brigade officer named Chevalier Miciclas de Laszowski was appointed command in the Transylvania provinces of Hermannstadt and Kronstadt (according to the Dictionary of National Biography: Second Supplement, Volume 2). He was married to Emily Gerard, who became interested in the folklore of the Transylvanian people while stationed there with her husband. She published an essay entitled **TRANSYLVANIAN SUPERSTITIONS** in 1885 detailing many of these superstitions, and the book **THE LAND BEYOND THE FOREST: FACTS, FIGURES, AND FANCIES FROM TRANSYLVANIA** in 1888 (the word Transylvania translated to "land beyond the forest."

An interview with author Bram Stoker appeared in the British Weekly on July 1, 1897. In it, Stoker talks about some of his influences for **DRACULA**. "I learned a good deal from E. Gerard's 'Essays on Roumanian Superstitions,' which first appeared in The Nineteenth Century, and were afterwards published in a couple of volumes."

Emily Gerard was, interestingly enough, the first person to bring the term *nosferatu* to the general public. She wrote:

More decidedly evil is the nosferatu, or vampire, in which every Roumanian peasant believes as firmly as he does in heaven or hell. There are two sorts of vampires, living and dead. The living vampire is generally the illegitimate offspring of two illegitimate persons; but even a flawless pedigree will not insure any one against the intrusion of a vampire into the family vault, since every person killed by a nosferatu becomes likewise a vampire after death, and will continue to suck the blood of other innocent persons till the spirit has been exorcised by opening the grave of the suspected person, and either driving a stake through the corpse, or else firing a pistol—shot into the coffin. To walk smoking around the grave on each anniversary of the death is also supposed to be effective in confining the vampire. In very obstinate cases of vampirism it is recommended to cut off the head, and replace it in the coffin with the mouth filled with garlic, or to extract the heart and burn it, strewing its ashes over the grave.

In 1921, three years after the war ended, Grau formed a film production company with business associate Enrico Dieckmann called Prana Films. The name Prana was taken for a Buddhist concept of the same name, a term used for the life-force of living beings—and interesting choice for a company whose first film featured a creature that drains the life force of its victims. Grau had become, or may have always been, interested in the occult. The areas of Transylvania and Romania were rich in superstitious beliefs, and perhaps that's why he had the conversation with the Serbian farmer in the first place. Grau remembered this story and it became the inspiration for Prana studio's first film,



Poster artwork by Albin Grau for **NOSFERATU**.

Nosferatu, Eine Symphonie des Grauens—NOPSFERATU, A SYMPHONY OF HORROR.



Just think about that for a second... In 1916 Grau was told this story—if Grau is to be believed—and a mere 6 years later his film was released. The belief in vampires was obvious still very much alive in that region. Just imagine how frightening this picture must have been at the time. About **NOSFERATU** film critic Roger Ebert writes, “The film is in awe of its material. It seems to really believe in vampires.” Perhaps there’s more truth to that statement than he realized.

Graeu enlisted Henrik Galeen to write a screenplay for the film. Galeen had dabbled in supernatural cinema already, having written, directed and appeared in the 1915 film **THE GOLEM (DER GOLEM)** and also written the 1920 follow-up **THE GOLEM (Der Golem, wie er in die Welt kam—** translated to “The Golem, how he came into the world”). Interestingly, the cinematographer on that film was Karl Freund (**THE MUMMY, DRACULA, MAD LOVE**), and the set designer Edgar G. Ulmer (**THE BLACK CAT, BLUEBEARD, DAUGHTER OF DR. JEKYLL**).

Galeen turned to the most popular vampire tale of the day, **DRACULA**, for his inspiration. His script changed

the names of the lead characters, moved the location (his story takes place in Bremen, Germany in 1838), and dropped many of the supporting characters—but at its heart it was still **DRACULA**.

NOSFERATU is directed by F.W. Murnau, a man who had an interest in the occult himself. According to Thomas Elsaesser, author of **WEIMAR CINEMA AND AFTER: GERMANY’S HISTORICAL IMAGINARY** he was said to have consulted astrologers, occupied himself with Eastern philosophy and strongly believed in the occult. The subject matter of his films reflects his interest in the darker side of life

with such films as **FAUST** (based on the German legend of a man who makes a deal with the devil), **THE HAUNTED CASTLE** (an old dark house picture made in 1921), **DER JANUSKOPF** (based on Robert Louis Stevenson’s **THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE**) and others.

Shooting on **NOSFERATU** began in July of 1921. Produced by Dieckmann and Grau the film stars Max Schreck (German for Fright) as the bloodthirsty vampire Graf Orlock. Schreck’s vampire lives up to his





surname. This is not a vampire that will seduce you and charm the blood from your veins, he is a monster, one who would rip the veins open and leave your rotting corpse behind. His victims do not become undead—they merely perish. The theme of disease is rampant in this film, as Nosferatu brings a plague with him, of both disease and vampirism. With his bald head, long clawed fingers, elongated front fangs and pointed ears he resembles a rodent as much as man, a diseased creature to be feared and shunned. He is the polar opposite of the sophisticated vampire Lugosi would play in the Universal version nine years later.

Interestingly Albin Grau played a large part in the look and feel of the film. He was an accomplished artist and was responsible for the production design of this film. His production sketches were gathered together in a book called **GRAVEN IMAGES: THE BEST OF HORROR, FANTASY, AND SCIENCE FICTION FILM ART FROM THE COLLECTION OF RONALD V. BORST** (1992), who apparently owns these pieces as well. They are beautiful works of art and really show Grau had a clear design in mind for the look of this creature.

Murnau's direction in this film is what brings it to life. His use of shadows is masterful and his expressionist influence permeates the film. However, unlike **CALAGARI**, which makes use of artificial sets and angular buildings, much of **NOSFERATU** was shot in existing locations. This give **NOSFERATU** a more modern feeling, separating it from its

silent brothers. Murnau employs special effects such as stop motion and over exposure that enhance the other-worldly feel of the film and make this an effective monster.

Grau and Diekmann planned to make an entire series of films based on horror and occult themes, but never made another after **NOSFERATU** as Stoker's widow sued for copyright infringement. The courts ruled in Stoker's favor and ordered all existing copies of **NOSFERATU** destroyed. Prana films declared bankruptcy and never made another movie. Considering the success of this first venture one wonders what might have been. AS we all know an existing print of **NOSFERATU** surfaced, and like a monster refusing to die, **NOSFERATU** lives on.

Dr. Gungrene is an award winning horror host in the Nashville, TN area. To find out more about him visit www.drgungrene.com



A MONSTER SCIENCE CREATED
But Could Not Destroy!

"The
of
FRANKENSTEIN:
*a CRIMINAL BRAIN—AND MANY
BROKEN HEARTS*"



by Brooks

Pay no attention to the various real estate damage: the assorted (decimated) castles, laboratories, windmills, damsns—the real collateral damage of the Universal **FRANKENSTEIN** series can be found in its emotional devastation. For all the ghoulish chatter and lurid focus on "brains," "limbs" and other pieces robbed from the newly dead, the body part most truly effected in all this hullabaloo: the most fragile, most romanticized body part of all: the human heart.

For the outcomes set in motion when Henry Frankenstein began the tragic, sprawling saga in 1931's "**FRANKENSTEIN**" seems to have fated the lives and loves of all within his (and the monster's) reach to an empty, lonely often tortured existence—as shatteringly empty as the monster's own. Ironie? Or poetic justice? Or perhaps even fully intended by the various productions to reflect yet another aspect of this *curse* Frankenstein brought on himself, the monster, and the generations of the Frankenstein family.

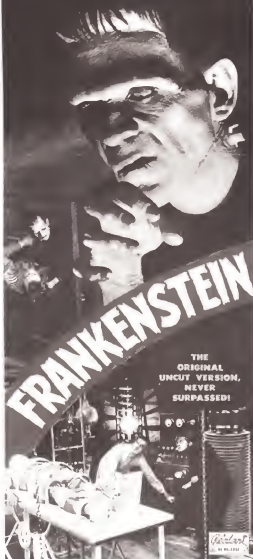
One thing is certain: there is—with one exception, *perhaps* two—NO "happily ever after" for anyone in the Universal **FRANKENSTEIN** saga.

1931's **FRANKENSTEIN**, introduces the audience to Henry Frankenstein—a young man who seemingly has everything: the beautiful, adoring Elizabeth (Mae Clarke), his best friend, the stalwart, solid John Boles (Victor Moritz) and a luxurious, pampered life, being the son of the wealthy Baron (Frederick Kerr). Yet from the very earliest flickers, this movie hints at the dread and doom of Henry's relationship with Elizabeth. For even though he loves her with all his heart (and she, him), he knows he cannot be the man she needs. Indeed, so confident is he that he will not be the man in her life, he is tediously grooming his friend John to take over in his stead—a situation that the smitten John (obviously) relishes.

We also meet Dr. Waldman (Edward Van Sloan) who admires Henry's brilliance, yet senses imminent disaster at Henry's probing genius.

Throughout this very short film, the sadness that pervades every relationship is palpable, dripping with the same doom that the Monster himself encounters the moment he's given life.

There's the old Baron himself, his wife deceased. From what is shown, he doesn't have a new lady friend, does not seem to get along with his peers—if his relationship with the town elders such as the Burgomaster (Lionel Belmore) is any



©1931

BORIS KARLOFF as *The MONSTER*

©1931

indication. His relationship with his son is strained—he seems a lonely old chap, left with only the precious memories of his lost love, who he speaks with tenderness through the film.

What of John Boles? A man so in love with his best friend's girl, he is torn in half. In the original cut of the film, he was to walk off with Elizabeth to a fairy tale ending, with Henry's lifeless boy swinging from the windmill—but fate and the opinion of a test-audience stole that future from him; leaving John absolutely nothing by film's end.

And the parents of Little Maria (Marilyn Harris), who begin the film in an idyllic little life by a peaceful lake—and are quickly doomed to a life spent mourning their beloved little daughter, drowned (accidentally) by the bewildered monster.

There's Henry's assistant, Fritz (Dwight Frye) himself, who ends up swinging by his own whip, poetic justice dealt out by the tortured monster, but it's doubtful there was ever a significant other in this pathetic character's past (or future, should have been one). Yet another lost, lonely soul.

Even Dr. Waldman seems an elderly man who's only relationship is with his books, his studies, his students. To be fair, there is no mention of if he had married or not, but even if he was when introduced, Mrs. Waldman would have been burying him not long after these events unfold.

Which then brings us the quintessential romantic relationship of the film, that of Henry and Elizabeth. Fraught with friction and foreboding, this "love story" was fully supposed to end tragically with Henry's death. But he did survive in the re-cut ending, and was hastily reunited with his love. But a case could certainly be made that the suffering was only prolonged, for even though a totally incongruent "happy ending" was grafted onto the final moments of the film, Henry and Elizabeth were certainly not to live a peaceful, "happily ever after" existence.

As the next film in the cannon will instantly prove...

Even though the next installment in this tragic series (1935's **BRIDE OF FRANKENSTEIN**) seems suddenly (some say incongruously) humorous in tone, there is still plenty of the same pathos to be found.



Returning is the "happy couple" of Henry and Elizabeth Frankenstein (only this time, played by 19 year old Valerie Hobson—as an aside here, what man wouldn't want to forsake entirely the whole creepy skill set of "monster making" and focus instead on a wife that gets *younger* with the passing years...?) It seems there's been only a temporary lull in all the skulduggery and sadness, for Mr. and Mrs. begin this segment only initially—and very temporarily—content in each other's arms.

Of course, the forces that Henry has set in motion cannot be stopped—they simply experience the occasional "lull"...for up pops the fates again, this time in the guise of Dr. Pretorius, with an idea to go into a limited partnership (indeed "Limited Partnership" would be another suitable title for this article). When rebuked, he invokes a little matter of kidnapping and Elizabeth is snatched away, horrified and traumatized. It seems

this romantic union is doomed once again, if it was ever meant to be in the first place?

All too evidently—and intentionally, just like the original film—there is no evidence that any emotional relationship in this gothic world of Frankenstein have much chance of happiness, regardless of their actual feelings for one another.

Dr. Pretorius, regardless of his myriad of his "my only weakness"—riddled personality, shows no signs of having anyone significant in his life. Agreed.



he has his hired goon squad to pull off the requisite kidnapping and extortion, but these aren't "relationships" in the traditional sense—these are merely disposable employees. He has his little "experiments" that he shows off with significant glee, but that "bond" is solely based on imprisonment.

Any sort of relationship for him: be it friendly, romantic or business related, seems sterile and utilitarian (note how Pretorius cannot forge a working relationship with Dr. Frankenstein and expectedly—instantly—resorts to extortion.. Why he can't even befriend the desperately lonely Monster without instantly trotting out "bribery" to the pathetic, searingly lonely brute). This is not a man with interpersonal communication skills, and no hope of attaining them.

On the subject of the Monster, a wonderfully pleasant and "human" moment is granted here—and then too cruelly (for words) snatched away, as his first real friend (in the guise of the kindly blind man) is literally ripped from his hands. That he actually had time to savor the pleasures of music, tobacco and an honest, human connection only to be thrown from such startling, newfound warmth (like being shot out of a cannon) just makes this a genuinely heartbreaking moment (one of filmdom's most famous).

More evidence is the fate of the blind man just mentioned. What herculean effort did it take for him to build up his little world? His charming home, all his worldly possessions (such as a violin—thin what that meant to him!). As his life intersected the world of Frankenstein, if even just for a moment—it was left in ashes. A chance for a friendship to end the years of loneliness, crushed in an instant. What became of him afterwards? How did he finish out his years? It isn't difficult to see the emotional devastation left for this character, now with not an asset to his name.



But perhaps the biggest heartbreaker of the entire series comes in the form of the Monster's experience with his bride to be. The words "crushing disappointment" are a painfully thin understatement of what the creature experiences here, as his new found "friend..." doesn't simply "pass" on the offer to get to know her suitor. He is literally *hissed at!* (any man who has been to a dance in the 8th grade can empathize with this kind of rejection, to be sure).

Through no fault of his own, fate denies him connection not



once but twice in this film—and in the cruelest ways possible. This is intentional on every level.

And where does the aforementioned fault lie? Why back at 'Henry's feet, of course. Henry seems to dodge yet another bullet at the end of the picture, as the Monster sends him scurrying away before its exploding Armageddon of an ending, reunited with Elizabeth to live happily ever after...

Or—as the saying goes—*not*....

Four "cinematic" years later, the sage jumps 4 decades into the future, and it is Henry and Elizabeth's son "Wolf" who reflects on the doom which overshadowed his parent's remaining years. While the story is never made crystal clear, one thing is certain: it was not a happy "ever after" for the couple.

After the creation of the female monster (and of course, the Monster itself beforehand), it seems that Henry was hunted, haunted and persecuted throughout the remainder of his years for his blasphemous experiments. And although he and Elizabeth were to have another son, "Ludwig" (but—curiously—not one word is mentioned of him here—perhaps suggesting even a brotherly relationship was severely strained?) there appeared to be severely fractured family life for this tragic clan.

Wolf Frankenstein, who at approximately 40 years of age had not seen his father for more than 3 decades (being raised in America by his mother), comes to learn the details about his exiled patriarch only after his death. Henry, desperate for his alienated son to understand his father better, his flaws, his dreams, his science, leaves this first born son his journals of life and death, as well as his lands, hungry to see his startling discoveries perhaps advanced upon by his brilliant child.

Either Henry sent Elizabeth away (along with Wolf and Ludwig) to avoid the hated social outcast status he endured years ago—or the strain on the couple was too great and they agreed to separate long ago. Either fate was emotionally devastating to all concerned, but conjecture points to the later. For why did Henry not join Elizabeth in America? Surely a name change and distance provided by the Atlantic Ocean would have given them a fresh start?

No. The union, though based (and began) on a deep love, simply could not endure the trauma of fate, and was left in ashes not that long after the events in **THE BRIDE OF FRANKENSTEIN**.

It seems that such loneliness and angst followed both Henry and Elizabeth to their graves, too—as Wolf never mentions a significant other in either parents' lives after separating. Surely Wolf would have mentioned a surrogate father figure for him in

**BASIL
RATHBONE
BORIS
KARLOFF
BELA
LUGOSI**

SON of FRANKENSTEIN

the Americas? Of there'd have been Henry's common-law "wife" still residing in the castle, looking for—at her advanced age—some kind of stipend to live on? Tragically, only a diet of ashes and angst was dispatched to Henry and his wife.

Wolf and his young family seem blissfully happy initially, but as soon as the cold fingers of his family legacy reach out from the grave things go horribly wrong. Wolf loses his long extant family retainer, Benson to the Monster's attack. Wolf, like his father decides to send his family away and focus on what fate lays at this feet. Had things not gone the way they eventually did here, an exact replay of his parents' relationship would've been evident.

Instead, before he can ship them off, matters reach a zenith, and the Monster is sent hurdling into a boiling pit of sulphur.

Speaking of same, his relationships in this film follow the by now typical, tragic path.

Since being abandoned by Henry, the Monster continued to roam the countryside, desperate for food, for companionship—and finding nothing but horror and loneliness in its stead. No mention is made of the Monster's relationship with his creator/"father" during these 40 years, given that Henry still resided in the same castle and grounds that the Monster did—for the miscreant Ygor became his sole emotional support system during most of this time. This speaks volumes of the relationship between Henry and his creation. For 40 years, he ignored his "paternal" responsibilities completely.

In Ygor, yet another truly pathetic character emerges in the tale. Judging by his teeth and vocation (blacksmith/grave robber), this was not a child taken care of in any way, be it emotionally, educationally or physically. Imagine the childhood that would give the world this sad, cloying creature, who's fate was to end his days at the end of a rope. His "lifeless" body tossed into the Frankenstein ruins, he meets and befriends the monster—they spend the harsh winters together

in a cave for warmth—both obviously given a blind eye from Henry, enjoying at least the physical comforts in his fireplace-laden castle.

And of course, Ygor's lone, emotional connection will soon suffer the same fate as all the others.

If this article—that focuses on such overwhelming and sadness—had a sound effect, it would surely be the angst-ridden shriek of pain the monster emits upon finding yet another relationship torn from him. It is truly not a cry of anger, but absolute emotional devastation when his fingers find the blood pouring from the bullet wounds ripped into Ygor's body. It is quite a moment in the movie. Shattering: for the monster as well as the audience.

Karloff's acting here is sublime. Does it add further insult that his friend has been killed by his (what he believed) new found "father figure"? It's *all* in his one shriek of agony here.

But as this particular tale wraps up, there does exist one shining inconsistency in the wretched Frankenstein saga. Wolf and his young family, leave the village—and turn their backs completely on the Frankenstein saga: both physically and emotionally. Happy, relieved and waving to their new found friends, they leave the town, the train station and indeed, the entire curse that Henry set in motion. They go off to enjoy a normal existence (probably in America) from the evidence presented.

This is the sole exception to the rule to be found throughout, and as such it really stands out.

Perhaps the lesson here is that if you are determinedly instrumental in attempting to change the course of fate by doing the difficult yet correct thing (in this case, trying to personally kill the Monster your father created to protect your love ones), then you will be spared his fate?

For no, Frankenstein, before or since, actively tried to kill the Monster by his own hand. Even Henry himself set Dr. Waldeman to dissect his creation—and apparently fate cannot be un-done "by proxy."

1942's **THE GHOST OF FRANKENSTEIN** provided the details on this second son of Henry and Elizabeth, one Ludwig Frankenstein (in the shape of Sir Cedric Hardwick) albeit about a full decade after the events of **SON OF FRANKENSTEIN** (given that Wolf was the first son—inheriting the castle and everything else for that matter—at approximately 40 years of age, and Ludwig's age in this film is at least 50 and he being the second son and all...).



THE GHOST OF FRANKENSTEIN

But all has not been romantic bliss for Ludwig, regardless of his physical proximity to the ancestral grounds—it appears the fates have no respect of something as meaningless as "distance."

For Ludwig did indeed marry and has one, fully grown daughter—the lovely "Elsa" (played by the equally lovely Evelyn Ankers), but his wife having past away long ago (continuing evidence of the denial of a "happily ever after" for the family).

Despite this heartbreak, Ludwig and his daughter have created a loving, fulfilling life for themselves: he, a well-respected, prosperous, specialized doctor ("diseases of the mind" ...too bad there's no mention of his prowess with "diseases of the heart"), while she is well-educated and on course to marry Erik (Ralph Bellamy), the local chief of police. As to be expected, this idyllic for the moment break from tragedy is targeted by an imminent visit of (and from) the past.

The moment this visit happens (heralded by Ygor and the Monster on a specific mission to rekindle relations with Ludwig, Ygor having known the brother "very well" in the past), this happy little existence is pitched into the abyss: Ludwig's two assistants/business partners (Dr. Bohmer, Dr. Kettering) are murdered, his reputation destroyed, his palatial home burnt to a cinder.

As for the Monster and Ygor's friendship, what begins here as a closer relationship than ever (Ygor's brain in the Monster's body!) results in the usual pathetic carnage. The Monster's given the cruel twist of a promised happiness (a new brain!) but instead is delivered the ol' one-two punch of blindness and being set on fire. So it's "business as usual" for the Monster's emotional state, such as it is. And Ygor exits this scathing

world of Frankenstein's making by having his spine crushed, his brain transplanted and his hopes of living like a king yanked out from underneath him in the same blindness/fire mentioned above.

And ultimately, Henry's second son pays for the "sins of the father" with his dearest possession: his own life.

Fire 3, Souls: 0.

Had either Elizabeth or Henry lived to see what devastation the past reaped on their second son...

But at least Elsa, via a last-minute rescue by her fiancé Erik, survives the fire and walks into the sunset with her lover, freed from the curse her grandfather began all those years ago—and is lovingly perched on the threshold of a fresh, new beginning...

Or so it would seem....

When this pitiful Frankenstein Family story picks up again in 1943 (care of **FRANKENSTEIN MEETS THE WOLFMAN**), Elsa (now played by Ilona Massey) is completely on her own and living in exile from her birthplace.

What of Erik? ...Death? All that is known from what's presented here is that which seemed destined for a long and happy life is resounding gone as if never born. Withered. Destroyed. And in a remarkably short period of time, as well. It appears the fates can take time off for a long period of time—or it can work swiftly, like the hungry locust.

They were not wed—that much is certain—for Elsa is referred to as "Baroness Frankenstein" here and not by Erik's family name. She has most definitely lost both men in her life quickly and nearly simultaneously: father and fiancé.

But Elsa is intrigued by the handsome stranger "Mr. Taylor" (our ol' friend "Lawrence Talbot" sporting a hasty nom de plum) interested in buying her land in Vasaria and regardless of the property's condition, so she has obviously started to move out of her mourning period. In any other world, the prospect of a new romance would be just the thing for a young lady's heart, torn apart by such back-to-back heartbreak. But given her family name, this new suitor just also happens to tear people's throats out when the moon is full.

This new man in her life also "only wants to die." These are not the stuff dreams are made of for a young lady looking to restart her love life.

She is teased however by the idea of love, as yet another potential suitor, "Dr. Mannering" (Patrick Knowles) shows up just in time. Handsome, educated and well-mannered—but emotionally as changeable as the wind, he ends up escorting her to safety in the last frames (eerily, exactly as Erik had before years earlier). Does this smack of the same kind of doom for this relationship, as well?

And even if they did stay together, what kind of husband would Mannering make, given that he flip-



flopped from sincere, kindly man of science to obsessed, deceiving, almost schizophrenic "mad doctor" in the course of about one month? An extremely telling moment occurs when Elsa comes into the hastily reconstructed lab—the look he gives this new "love of his life" is one of complete irritation of her very presence.

No, it seems she may have walked out of this film with Dr. Mannering, but as always, there seemingly will be no rosy tomorrow's emotionally for Elsa Frankenstein...that "Frankenstein" aspect of her name haunting the proceedings somehow....

No, sadly anything created by Henry Frankenstein—either by hand (his two monsters) or by beavens (his relationships, his children) escaped the shattering repercussions of the events he set in motion as a young, arrogant man. Shakespearian in its tragedy, the tale of the Universal Frankenstein plays like a gothic "GONE WITH THE WIND," with each character sharing in the emotional devastation caused by the ultimate act of hubris.

Either death, or the sentence of life spent with the cold "companionship" of a dead heart was Henry's legacy to every soul he touched, including his own.



On Valentine's Day of 2013, when benevolent thoughts of love, dozens of roses and rivers of candy for that special someone start filling the air it seems to bear repeating—if the ordeal of the Frankenstein is to be considered—that making a relationship work takes consideration, patience, understanding and love—but it may be a good idea to avoid the whole resurrecting the dead thing, in any shape, manner or form.

Words to live by, it seems.

BONUS! "The **HEART** of FRANKENSTEIN

FEATURING! FRANKENSTEIN VALENTINE STICKERS FROM 1966!

In 1966 Topps would unleash upon the world FRANKENSTEIN VALENTINE STICKERS featuring artwork by Norman Saunders on all 44 stickers in the set. The box below featured artwork by Wally Wood. The wax wrapper would refer to the set as FRANKENSTEIN STICKERS. Only 5 of the 44 stickers would feature FRANKENSTEIN with the rest featuring other Universal Monsters like the Creature, Dracula and the Phantom.



**YOU SET MY
HEART AFLAME**



**LET'S BE
FRIENDS**

International Pictures Company, Inc. W.C.B. Prod. in U.S.A.



As a monster lover I'm sure you will love these colorful FRANKENSTEIN STICKERS if you can dig some up. As you can imagine, stickers and wrappers are hard to find today and usually sell for around \$15.00 each. Complete sets sell for around \$800 if you can find one.



SHOCK THEATRE CHICAGO STYLE: An Introduction!

by Donald F. Glut

My favorite local Chicago television program was—and always will be—*Shock Theatre*.

When the show premiered at 10:00 PM on Saturday, December 7, 1957, on local ABC television affiliate WBKB-TV (now WLS-TV, still Channel 7), I—then 13 years old and in seventh grade at St. Andrew Grammar School—was in for a surprise.

I'd been prepared for the station premiering *Frankenstein*, the original movie starring my then (and still) favorite actor Boris Karloff. But that was about all I knew about what was to transpire on our home TV set that night.

By December 1957, I had already seen, in my neighborhood theatres as Realart reissues, most of the Universal *Frankenstein* movies, indeed, all of them—including *Abbott and Costello Meet Frankenstein*—except for the three starring Karloff (*Frankenstein*, *Bride of Frankenstein* and *Son of Frankenstein*). I'd heard that Karloff's portrayal of the Monster was the best; I'd loved the other *Frankenstein* movies I had already seen, and was particularly anxious to see the movie that had begun the series.

Frankenstein, with the usual commercial interruptions, was all that I expected to see that Saturday night.

I was in for a pleasant...shock.

On Sunday, December 1, after getting hold of our family newspaper the *Chicago Sun-Times*, I anxiously yanked out that week's *TV Preview*, the paper's small and free *TV Guide*-like booklet. I knew that finding a photo of Boris Karloff on the

cover as *Frankenstein's* Monster was way too much to hope for (what was featured was a color picture of actors Ward Bond and Robert Horton from *Wagon Train*). Hastily flipping the pages to check out the Saturday night shows, I stopped at page 47, where I read the listing for 10 o'clock:

PREMIERE. Shock Theater.....7

"*Frankenstein*." See index.

The index summed up the plot of *Frankenstein* perhaps too simply: "Scientist creates artificial life, only to have his monster run amuck."

Boris Karloff, Colin Clive. (1932) [sic]. That single sentence offered some ideas as to what *Frankenstein* was about; but what was this "*Shock Theater*" (usually and officially spelled *Theatre*) so casually mentioned in *TV Preview*?

For that answer I'd have to wait one very long week (not unlike, in early June, that final week of school before it shut its

SATURDAY

COLOR. Hit Parade.....5

Featuring Jill Corey, Virginia Gibson, Tommy Leonetti and Alan Copeland.

Susie Ann Sothorn.....7

Your TV Theater Film.....9

10:00 Best of MGM Movie.....2

"The Postman Always Rings Twice."

See movie index.

Dr. Hudson's Secret Journal.....5

"Dream Cottage."

PREMIERE. Shock Theater.....7

"*Frankenstein*." See index.

4 Star Theater Movie.....9

"Boomerang." See movie index.

10:30 Vise Film.....5

"The Root of Evil."

11:00 COLOR, Jack Eigen Show.....5

11:30 Inner Sanctum Film.....5

"Guilty Secret."

Wrestling7

Verne Gagne and Edward Carpenter vs. the Lasowski Brothers.

doors for summer vacation). At the week's end there was the *even longer* (or so it seemed) Saturday night leading up to the Chicago TV debuts of both *Frankenstein* and that mysterious "*Shock Theater*."

Our family usually ate dinner at 5:00, after which we all sat down in the living room to watch our favorite evening television shows.

On that particular Saturday, starting at 6:00 PM, we went through the usual batch of programs: *Boston Blackie* (Blackie solves the murder of a police detective's brother), followed by *Perry Mason* ("The Case of the Neglected Nymph," an episode

wherein Perry defends a girl caught burglarizing her former employer's home), *Topper* ("House Wreckers," with Cosmo's house needing to be moved to make way for a new

freeway), *The Gale Storm Show* (Susanna and Nugue anticipating attending the New Orleans Mardi Gras), *Have Gun, Will Travel* (Paladin accompanies an Englishman to his

Frankenstein.....10:00 pm, 7
Scientist creates artificial life, only to have his monster run amuck. Boris Karloff, Colin Clive. (1932)

newly inherited Montana ranch), *GunsSmoke* (Matt Dillon confronts a dirt farmer accused of neglecting his destitute family) and, finally, *Hill Parade* (current songs performed by Jill Corey, Virginia Gibson, Tommy Leonetti and my future friend Alan Copeland).

Ordinarily I would have enjoyed all of those programs as much as the rest of my family did, but on that seventh of December, the shows seemed to drag on forever.

Eventually 10 o'clock did arrive.

For the record, the competition that night included, *Dr. Hudson's Secret Journal* ("Dream Cottage"), a show we usually did watch that is, until *Shock Theatre* occupied the same timeslot; and the 1940s movies *The Postman Always Rings Twice* and *Boomerang*. I settled back on the living room couch with a big bowl of buttered popcorn, prepared by my Mom using the old shaking-pot method, and large bottle of Coca-Cola, and switched the TV channel knob to the seven position.

Shock Theatre began with crashing lightning followed by what looked like a haunted house, these visuals accompanied by mysterious music, spooky sound effects and a woman's screams...and finally by the appearance of a weird but also handsome and cool-looking character who, speaking in a rather mellow tenor voice not unlike that of actor Peter Lorre, introduced himself as Marvin. The show's genial host, was dressed like a beatnik—all in black, his garb including a turtle-neck sweater and sport jacket. And he wore a pair of horn-rimmed glasses with impossibly thick lenses that magnified his eyes several times their natural size.

Marvin (played by someone I'd soon learn was a veteran



FIRST TV SHOWING CHANNEL 7

7

FRANKENSTEIN

Starring

BORIS KARLOFF

COLIN CLIVE
MAE CLARK

TONIGHT
10 P.M.

THE SPINE CHILLING STORY THAT SHOCKED GENERATIONS WITH ITS RAW HORROR!!!

WBKB "SHOCK" THEATRE

ventriloquist named Terry Bennett) wasn't just a beatnik; he was totally mad, a horror-crazed fiend who, while sometimes cackling insanely, got supreme delight from murdering, maiming and/or dismembering the other character introduced on *Shock Theatre's* opening night: a sexy young woman whose face was not seen, referred to originally as simply "Dear" (or, on occasion, "Her" or even "She").

This Marvin guy was like a long-lost, forgotten or hidden-away relative of Lorre, albeit one who had read and absorbed, in addition to the more horrific writings of Poe, the works of Ginsberg and Kerouac, thus becoming the most ghoulish member of the Beat Generation. And yet, despite the often horrendous acts we would watch Marvin perform that night (and in the weeks to come), the character was tremendously appealing, even endearing. He could make us shudder, that was true; but more often, with his distinct brand of gallows humor, he made us laugh.

By 11:30 *Frankenstein* ended, and *Shock Theatre* and its mad beatnik host were gone—at least for this week. Following *Shock Theatre* on WBKB was *Wrestling*.

Not a wrestling fan, I chose to follow my first jolt of *Shock* with a rerun of *Inner Sanctum*, a TV offshoot of a popular long-running radio series that, in its original audio incarnation at least, had its own "horror host" (as such characters would be called in later years). That night's *Inner Sanctum* mystery was

entitled "Guilty Secret," about a young man who suspects that his mother murdered his stepfather, who had been a famous actor. But the comparatively minor chills that program offered could compete in no way with those I'd just experienced watching *Frankenstein*...and also Marvin.

By the time Marvin had uttered his closing words on that debut telecast, I—like so many viewers that night, presumably mostly teenagers—was completely hooked on the character and his show. Almost instantly, to me and so many other fans, Marvin had taken on the status of a rock n' roll, sports or movie star. More than that, as one Saturday night would follow the next, he'd become a kind of sinister yet lovable honorary big brother.

Although I was no beatnik, I soon found myself dressing like Marvin, all in black and with that trademark turtle-neck sweater, wardrobe choices I would maintain for decades. And while I no longer (or, at least not that often) lapse into mimicking Marvin's lines or his distinctive fiendish laugh, I do—to this day—more than occasionally dress in black.

How surprised and delighted I was when, one day in early 1958, my teenage friend and neighbor Dan H. (Danny) McCarthy told me that his father, also named Dan, worked at WBKB-TV and handled security for *Shock Theatre*!

I pestered Danny a lot to get me onto the *Shock Theatre* set; alas, that dream was never realized. Danny never visited the set either, although his dad did take his younger sister Claudia to the WBKB studio to see the show being performed before the live TV cameras. "I couldn't believe how small [the set] was," Claudia McCarthy recently emailed her brother. "A tiny corner of the studio. Who knew?" Danny did, however, via his dad, get me a photograph of Marvin that Terry Bennett autographed on the reverse side.

Although I never was fortunate actually to set foot on the *Shock Theatre* set, I did—just once—get to meet both Terry Bennett and his beautiful wife Joy who, at the time, was enacting the role of "Dear" on the program. Someone, possibly Danny or my friend Victor Fabian, the latter as a big fan of *Shock Theatre* as I, discovered that a Terry Bennett was listed in the Chicago telephone directory. Upon hearing this, I immediately rushed to our White Pages and thumbed through the "Bs." Sure enough, there was a listing for "Bennett, Terry." The directory also gave this Terry Bennett's street address.

Surely finding out if this was our Terry Bennett was worth a trip down to the Ashland address. And so, a day or so later, Danny, Victor, another friend named Joe Kampf and I found ourselves huddled outside an Ashland Avenue apartment building trying to work up sufficient nerve to press the Bennetts' buzzer. The sun was shining and the weather was pleasant, so atypical for a day to meet the murderous madman from *Shock Theatre*.

We checked the name on the hallway door buzzer and confirmed that name, "Terry Bennett." As to pressing the buzzer, all of us chickened out and hurried back outside, waiting again until Vic proclaimed that he would do the honors. Vic disappeared back into the hallway as Danny, Joe and I walked back to the sidewalk. Then we waited—forever, it seemed, with no idea what might happen next. Was Vic a



SEE: SCARY MONSTERS 2001 YEARBOOK, MONSTER MEMORIES #9, SCARY MONSTERS #38 and the above pictured SCARY MONSTERS #40 for more Marvin photos and MONSTER MEMORIES!

captive in the apartment dungeon of Mad Marvin, as the character was sometimes called; or were the Bennetts holding him until the police arrived to haul him off to "juvie hall" and then reform school?

Finally the front door opened and out stepped Victor accompanied by—yes, wearing horn-rimmed glasses, although not the magnifying specs used on the show—the real and authentic Terry (Marvin) Bennett!

That experience and so many of its details will forever remain among my fondest memories.

Terry, in no way peeved that we'd barged into his privacy and brought out his fanaticism for his character and show to his very doorstep, graciously posed for photos, signed autographs and answered our "fannish" questions. When I asked Terry if I could get a picture of him strangling me, as he so often did his wife on the show, he happily obliged. Tragically, while I survived the assault, when Vic snapped my camera's shutter his hand moved slightly, forever blurring the moment. At least my memory of the event remains in sharp focus.

Of one thing we were all certain. Clearly Terry enjoyed meeting his fans, even such pushy and intrusive ones as we four.

We briefly met the beautiful Joy Bennett that eventful day, too; but in keeping with the gag of the program, I snapped her photo only from behind. (SEE: SCARY MONSTERS #38

and #40 for Don's photos of this above moment and more!)
At least twice—by proxy, anyway—I actually got to be Marvin.

For my 14th birthday, in February of 1958, my Mother threw me a party. One of my friends suggested that I make the event a "shocktail party," a term often spoken by Marvin on the show. Agreeing that the idea was a good one, I put on my black turtle-neck and sport coat, donned a large pair of thick-rimmed glasses and greeted my guests as Marvin would have, imitating his trademark greeting. "H'lo! I'm Marvin," accompanied by a quick wave.

At the time, live "spook shows" or "ghost shows" were still popular events held in Chicago theatres. Most popular during the 1940s and 1950s, "spook shows," the most famous being Dr. Silkin's *Asylum of Horrors*, were live stage presentations usually hosted by a professional magician. Most of the show comprised a series of magic acts, often with a supernatural theme (e.g., materializing the "ghost" of James Dean), with some audience participation. Such shows usually climaxed with various familiar monsters—the most popular being Frankenstein's—appearing on stage, then, as the house lights were gradually doused, stalking menacingly into the audience. Following this blackout, the house lights would come back on, after which the audience would see a horror movie, too often *The Bowery Boys Meet the Monsters*.

I decided to put on such a show in our basement, again in the guise and persona of Marvin, following the show with some amateur monster movies I had made, plus whatever cut-down Castle Films editions of the Universal horror films I owned at the time.

Naturally I became a loyal and dedicated member of "The Only Official Terry Bennett Fan Club," run by a teenager, a little older than I, named Bill Feret, arguably Marvin Fan (or "Shock Absorber") Number One. Marvin frequently cited Bill on the show, read his poems and jokes, and eventually plugged the fan club.

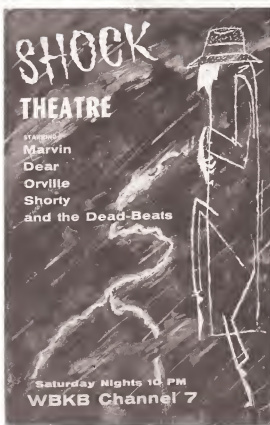
One day in 1959 I decided to track down Bill Feret. Discovering that Bill lived on Leavitt Street, not far from my family's house, I visited him, paid the required dues, received my membership card and copy of the club's "FIRST JOURNAL—SUMMER—1959," and became an official member.

In 1960, the year following *Shock Theatre's* cancellation, a letter I'd written to the fan club was very belatedly answered by the fan club's secretary Margaret (or Maggie) Walters. Included with her letter were two photos of Terry and Joy. Coincidentally Maggie would, in 1960, become a fellow junior-level classmate of mine at St. Benedict High School.

From that point on I lost contact with both Bill and the fan club—for a long time, anyway.

Decades later I was commissioned by the American Museum of Natural History in New York City to give a lecture on the history of dinosaur movies in their main auditorium. On a lark, the night before the lecture and with some free time to fill, I checked the telephone book for the name of John Zacherie—a TV "horror host" who predated Marvin on his own *Shock Theatre*—and, as with Terry Bennett years before, found "Zach" and his home number listed. I invited "Zach" to be a guest at my presentation and, to my delight, he showed up.

Ironically, Marvin fan club president Bill Feret, now a long-time New York resident and a successful author, was also



present for the same talk. Although Bill only had a vague memory of me visiting his upstairs flat in Chicago, and didn't remember at all until I reminded him of that day, he said he did keep in touch with Terry and Joy for a while after they moved to the East Coast. It was on that night that Bill told me the sad news that Terry had passed away.

My memories of *Shock Theatre* and the Bennetts remained strong and warm.

In early 2002 I received an email from Kerry Bennett, who, to my surprise, included the local Chicago call letters WBKB in his email address. Kerry explained that he was Terry and Joy's son and that he was interested in a TV show that his parents had done called *Shock Theatre*. Kerry's email was in response to a letter I had written about the show that was published in a recent issue of *Filmfax*, a magazine devoted to old movies, TV shows, their personnel and also to other forms of popular entertainment. There were some errors concerning his dad in my letter, misinformation based mostly on gossip, and Kerry wanted to set the record straight.

Soon my friends Lyle Conway and Rick Thomas also began corresponding with Kerry by email. Lyle, a sculptor and special effects artist for *The Dark Crystal*, *Clash of the Titans*, *The Little Shop of Horrors*, and many other motion pictures, also had fond memories of *Shock Theatre*.

Although Rick was too young to have actually seen the show, he was truly fascinated by it as well as the horror host concept, patterning his own "Lazlo, Keeper of the Dead" character and *Graveyard Theatre* cable TV show on what he could find out about *Shock Theatre*. Rick became so immersed in researching Chicago's *Shock Theatre* that he originally planned to write a book about the show, a project that would eventually morph into an article with interviews with Joy Bennett and show alumnus Bruce Newton, published in *Filmfax* #104 (October-December 2004).

Around that time I was able to track down Maggie Walters, now living in Texas, and pick her brain for more memories of *Shock Theatre*.

Kerry's original email opened up a continuing friendship that included, in the too-brief years before her passing, his mother Joy. I shared my recollections of the show and his parents with Kerry, answering as many of his questions as I could. Our emails also gave me the opportunity to have Joy—through Kerry—answer a number of my own questions about *Shock Theatre*. And of course I sent the Bennetts copies of the pictures my friends and I had snapped that wonderful afternoon outside Terry and Joy's Ashland Avenue apartment building.

Eventually I received a couple handwritten letters from Joy "Dear" Bennett. In one of these, dated May 25, 2002, Joy expressed her amazement that so many people still remembered *Shock Theatre*, herself and Terry, but was very concerned about correcting some misinformation about the show and its stars circulating on the Internet.

Mostly, however, Joy was grateful for my sharing whatever memories I had about Terry with her son.

Kerry is both touched and impressed by your interest and remembrance of his father. It has meant a lot to him. Thus, this note to mostly you!

Well, you and Lyle have achieved much & now it is my turn to sit back & be impressed!! Such noteworthy accomplishments & in such many categories. How wonderful that you combined talents and unique friendship allowed those young dreams to materialize.



The shocking cast of Chicago's *Shock Theatre* (l-r): Orville (Ronny Born), Dear (Joy Bennett), Shorty (Bruce Newton) and Marvin (Terry Bennett).

I am sending you a picture of Kerry, so you can put a face you have been communicating with. Of course, he knows none of this, but let's put it this way...It's a mother's prerogative. Oh, well, he so resembles Terry & I thought you might be interested.

*Take care, you two!
My thoughts are with you!*

And indeed, the enclosed color photo revealed Kerry's almost uncanny resemblance to his Dad.

Not long after receiving Joy's letter, on June 8, 2002, I hosted a "Memories of *Shock Theatre*" panel discussion at the "Monsters Among Us Convention" held at the Holiday Inn (now Crowne Plaza Chicago O'Hare), a hotel in the Chicago suburb of Rosemont. Lyle Conway and Rick Thomas participated on the panel, sharing information related to the show. Also on the panel, offering first-hand information and memories, were two surviving cast members: Bruce Newton, who played the hulking Frankenstein Monster affectionately referred to as "Shorty," and Ronny (sometimes spelled in print as Ronnie) Born, the self-proclaimed "Man of a Thousand Voices, All of Them Sounding the Same," who enacted the part of the hunchback Orville.

We invited Joy Bennett, of course, to come back to Chicago to join us on the panel. To everyone's regret, Joy, now living in Florida; was unable to attend, although in a letter she wished us all the best.

With Kerry and Joy's help, as well as assistance from Lyle, Rick, Maggie Walters and others noted in the books' acknowledgements, the present work has come together.

How fortunate I was to have met both Terry and Joy Bennett, if only briefly, on that pleasant afternoon in 1958!

I have been lucky too, in more recent years, to have befriended both Joy and Terry through emails, letters and, once per year, Christmas cards.

I am grateful to have met and hosted that panel discussion upon which Bruce Newton and Ronny Bom sat and spoke; and also to have become friends with Art Hem, who, as shall be shown in forthcoming pages, was a contributor in his own rights to Chicago's (and *Shock Theatre's*) history of horror hosts.

Also, in the many years that have followed Chicago's *Shock Theatre*, I am fortunate to have gotten to meet—sometimes watch perform and even call friend—many folks who subsequently also played horror hosts on television and, in later years, on programs show over the Internet, including John Zacherle (Roland, Zacherley), Fred Stuthman (Jeepers' Keeper), Lietta Harvey (Ghoulita), Jim Sullivan (Creep), Phil Morris (Dr. Evil), Larry Vincent (Sinister Seymour), Jerry G. Bishop (Svengoolie), Rick Thomas (Lazlo, Keeper of the Dead), Ken DiGiulio (Count Midnight), Kevin Scarpino (Son of Ghoul), Maila Nurmi (Vampira), Art Hem (Drana Badour), Robert Foster (Grimsley), Jerry Moore (Karlos Borloff), Al Lewis (Grandpa) and last, but certainly not least, Dick Dyszel (Count Gore De Vol).

For the author this project has truly been the proverbial "trip down memory lane," albeit a lane populated by bloodthirsty vampires, howling werewolves, shambling mummies, and a bug-eyed madman who, on live camera and with near-innocent delight, murdered or tormented his beautiful but "faceless" cohort for two very successful years.

The forthcoming text is based upon whatever published material I could gather as reference, much of it furnished by Kerry and Joy Bennett, Terry Tiz



Joy and Terry Bennett.

and Lyle Conway; and upon first-hand memories, not always but generally accurate, of people who worked on the show.

The text is based upon my own personal (and subjective) memories of *Shock Theatre*, some of which, having settled in my mind for over more than a half century, may have inaccuracies of their own, or may have maybe merged with



The bug-eyed madman Marvin "tormented his beautiful but 'faceless' cohort for two very successful years" on Chicago's *Shock Theatre*.

other recollections. Nonetheless, I have made every attempt to, insure that what you are about to read is more or less (the former, I hope) true account of the show and the people who worked on it, in front of the cameras, behind them or, especially in the case of Terry Bennett, both.

The journey I propose to take you on will include recalling the circumstances that led to the realization of the Windy City's answer to the nation-wide



"Shock Theatre Phenomenon" and offering information on the lives and careers of the people who made Chicago's *Shock Theatre* possible (primarily Terry and Joy Bennett), and also give some sense of what it was like to watch the program and of the impact it had on so many Midwestern TV viewers.

If you watched the show and your memories of it are as strong, nostalgic and loving as my own (in other words, if you're a true "Shock Absorber," as Marvin called the show's fans), I trust the text and pictures that are to follow will, like Marvin and Dear, put at least a gruesome grin on your face. But I suspect readers of this book who actually watched *Shock Theatre* will be in the minority.

Most readers probably never saw the program, or if they did might not remember much of it, or perhaps never even heard of *Shock Theatre* at all. For you, then, this book is something more in the line of a historical document—the history of a show that for two years was an important component of Chicago television, and for a while was the top-rated local program in the city. For you, probably the majority of the readers of this book, I trust that it conveys at least some idea of what ghoulish delights so many of us enjoyed on those long-lost Saturday nights with the TV channel selector switched to seven.

Get ready and grounded—*Shock Theatre, Chicago Style* is coming soon!

This is an excerpt from the upcoming book *Shock Theatre, Chicago Style: WBKB-TV's Late Night Horror Showcase, 1957-1959* © 2012 Donald F. Glut by permission of McFarland & Company, Inc., Box 611, Jefferson, NC 28640. www.mcfarlandpub.com



The *Scary Party* or should we say '*Shocktail Party*' continues in the book **SHOCK THEATRE, CHICAGO STYLE: WBKB-TV's Late Night Horror Showcase, 1957-1959**.

COMING SOON!

**SHOCK
THEATRE
CHICAGO STYLE**

**WBKB-TV's
Late Night
Horror
Showcase,
1957-1959**

Donald F. Glut
Foreword by Kerry Bennett

Shock Theatre, Chicago Style: WBKB-TV's Late Night Horror Showcase, 1957-1959

DONALD F. GLUT

FOREWORD BY KERRY BENNETT

From December 1957 through October 1959, Chicago TV viewers were held in thrall by "Marvin," the ghoulishly hilarious host of WBKB-TV's late-night horror film series *Shock Theatre*. Marvin and his lady friend "Dear" introduced thousands of Chicagoland youngsters to such classic Universal chillers as *Frankenstein*, *Dracula* and *The Wolf Man*.

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The LIMITS Thirteen: *Thirteen of my Favorite*

OUTER LIMITS *Episodes*

by Thomas M. Prehoda

A pinprick of light emerges on a blank TV screen. Wavy lines like those of an oscilloscope appear, accompanied by eerie theme music. An ominous "control voice" (the late Vic Perrin) admonishes us not to change the channel, promising us an hour of "awe and mystery which reaches from the inner mind to ...**THE OUTER LIMITS.**"

THE OUTER LIMITS debuted as **THE TWILIGHT ZONE** was expiring, in the Fall of 1963. There were clearly differences between the moribund **ZONE** and the new offering. Rod Serling, **TZ** producer and frequent scripter, rarely used monsters on his show. When he did, it was in the Spenserian manner of satirizing mankind. **OUTER LIMITS** producer Joseph Stefano, demanded prodigious scripts with monsters as their centerpiece. What emerged from this dictum was unique. **THE OUTER LIMITS**, in its first season at least, staked out new territory. What Joseph Stefano gave his audience every Monday night on ABC at 7:30 p.m. was a restive mixture of gothic horror and hard s-f.

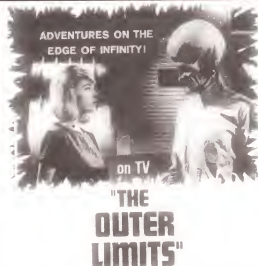
Stefano came to ABC a seasoned shockmeister. Perhaps his greatest achievement up to that point in this genre had been as a screenwriter of Alfred Hitchcock's monumental **PSYCHO** (from Robert Bloch's novel). His screenwriting was intelligent but intelligible; fear-filled but fanciful.

As a producer, Stefano wanted no sissies. In the grand tradition of William Castle, he wanted to serve up real scares under budget. He surrounded himself with actors such as Kent Smith, Neil Hamilton and Gloria Grahame—veteran thespians all—as well as newer talents such as Martin Sheen, Sally Kellerman, and Robert Duvall.

When it came to directorial talent in a sci-fi vein, **THE OUTER LIMITS** was impressive. Stefano sought out a cadre many producers would have thought archaic in technique, men like Gerold Oswald and Byron Haskin, among others. Their approach, the old-dark-house with a sci-fi twist, was just what Joseph Stefano wanted.

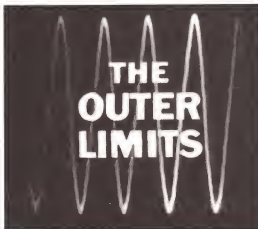
But then came the icing on the cape (Canaveral, that is): each week's featured creature. It had to be fearsome, but not so much so that it detracted from the screen story. Most of the time, this approach was successful. Kids got a monster. Adults got a deep, often metaphorical beast fable. All seemed satisfied. **THE OUTER LIMITS** was a hit.

Unfortunately, after an exemplary run of 32 shows in the first season, Stefano jumped (space) ship due to a dispute with



ABC. The network, undaunted, brought in TV veteran Ben Brady as his replacement. Many of the other talents who had helped make the show what it had been got their pink slips as well, including monster maestro Dominic Frontiere, whose scary scores had been the musical trademark of the series.

Brady had as much a grasp of sci-fi and horror, as Liberace would have had if he scored **THE PHANTOM OF THE OPERA**. Even though budget cuts had rendered the creative palette less elaborate, there were still chills here and there. And the writing and acting were still impeccable. Nothing, however, could stop ABC from pulling the plug on **THE OUTER LIMITS** midway through its second season. Evidently the network was the most formidable monster of all.



Here then, is my baker's dozen of favorite **OL** episodes. It is in no way definite. I do feel, though, that each of the thirteen installments I've selected pushed the series even beyond its **OUTER LIMITS**.

SEASON ONE (1963-1964) Producer: Joseph Stefano

32 Episodes

1. THE SIXTH FINGER. Written by Ellis St. Joseph. Directed by James Goldstone. Starring Edward Mulhare, David McCallum, Jill Haworth.

To many **OL** fans, this was the series' finest hour...not counting commercials. The setting is a bleak, dirty Welsh mining town. Here, a reclusive professor of genetics has devised a way literally to project a human subject mentally and physically into the future. A misanthropic young coal miner willingly volunteers for the experiment. All goes well until the guinea pig continues to evolve without his mentor's assistance. His overriding desire is not to advance humanity but to reduce the borough he despises, its filth in coal and coal miners, to a city of cinders.

Writer Ellis St. Joseph addresses the question of evolution in a no-frills manner. Will it be our salvation or our destruction? A point to ponder. As a bonus, there are those five gorgeously ugly false-faces sculpted by John Chambers (**THE TIME**

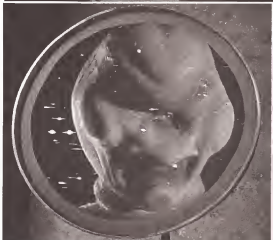


MACHINE, THE 7 FACES OF DR. LAO).

2. THE MAN WHO WAS NEVER BORN. Written by Anthony Lawrence. Directed by Leonard Horne. Starring Martin Landau, Shirley Knight, Karl Held.

Essentially, this is a high-tech retelling of beauty and the beast. 200 years into the future, earth has become a desolate wasteland due to one man's experiments in alien microbiology. Andro, a hideous mutant capable of morphing into manliness,





hitches a ride back to 1963 with an astronaut who has somehow blundered through the time barrier. However, the laws of physics being what they are, the spaceman dissolves into a neon-like nothingness on the return trip. Andro arrives in the past before, to his horrors, the author of earth's demise has yet to be born. To complicate things further, Andro falls in love with the mother-to-be of his nemesis.

A winner on every level of acting, scripting, direction and production—complete with an E.C. Comics-like “twist” ending.

3. O.B.I.T. Written by Meyer Dolinsky. Directed by Gerd Oswald. Starring Jeff Corey, Peter Breck, Harry Townes.

In this prophetic tale, a Kennedyesque young

senator is dispatched to investigate a murder at a military complex. He discovers a machine of dubious origin, capable of spying on anyone, anytime, anywhere. Sound familiar? Another surprise ending with a moral that still applies. Hint: Keep an eye on Jeff Corey's glasses.



4. THE ZANTI MISFITS.

Written by Joseph Stefano. Directed by Leonard Horne

Starring Bruce Dern, Michael Tolan, Olive Deering.

Another fan favorite, this one has it all: great special effects; truly terrifying aliens: a





harried military man; a benevolent young reporter; a malevolent young grafter; and a very shapely lady in distress. All this seems like a time-compressed, truncated B-movie....which is probably what producer Stefano intended.



5. THE GUESTS. Written by Donald S. Sanford, with some help by Joseph Stefano and Lou Morheim (production assistant,

first season). Directed by Paul Stanley (not the one from KISS). Starring Geoffrey Horne, Gloria Grahame, Luana Anders (**NIGHT TIDE, DEMENTIA 13**).

This is as close as **THE OUTER LIMITS** ever got to merging science-fantasy and gothic horror, complete with a chuckling alien brain in the attic of a Victorian house where it keeps "guests" from various periods in history in a sort of sinister Shangri-La. The brain is holding them hostage until it can balance an equation which will prevent the destruction of mankind. Then, a drifter with a heart of gold blunders into "the old dark house" and the "fun" begins.



6. THE SPECIAL ONE. Written by Oliver Crawford and Joseph Stefano. Directed by Gerd Oswald. Starring Richard Ney, McDonald Carey, Marion Ross and Flip Mark.

The phrase "home schooling" takes on a new meaning when the humanoid alien Mr. Zeno appears to prep a boy genius for world conquest. *Our* world, of course.

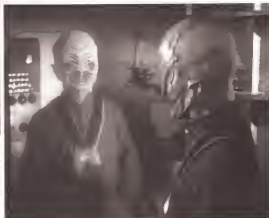
Richard Ney, looking every bit as dapper as an ivy league Ph.D., nearly steals the show as the taciturn tutor. A fine cast and taut script make this one worth watching.



7. THE CHAMELEON. Written by Robert Towne. Directed by Gerd Oswald. Starring Robert Duvall; Howard Caine; Henry Brandon.

Another DNA re-arrangement tale. This time, an espionage agent altered to resemble two aliens who have crash-landed in the California backwoods, must determine if they harbor any hostile intentions. Once aboard their ship, the transmogrified G-man learns that war does not exist on the stranded space-travelers' world; that it was a crash landing that brought them to earth.

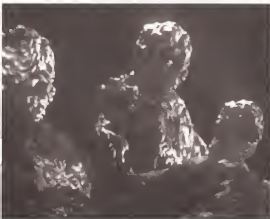
Friendless and world-weary, will the agent in his new form join the extraterrestrials? Or will he complete his mission and destroy them? This segment was scripted by Robert Towne, who later scripted the award-winning film **CHINATOWN**.





8. A FEASIBILITY STUDY. Written by Joseph Stefano. Directed by Byron Haskin. Starring Sam Wanamaker; David Opatoshu; Phyllis Love.

Possibly Joseph Stefano's finest teleplay for **THE OUTER LIMITS**. The immobile hyper-intelligent Luminoids need agile slaves "to build their splendor dreams." Guess where they go to get them? As the earthlings sleep, the leprous Luminoids excise six city blocks and teleport them back to their planet, Luminos. It is only through an incredible act of sacrifice on the part of the human subjects that earth is spared total subjugation by the enemy.



SEASON TWO (1964-1965). Producer: Ben Brady.

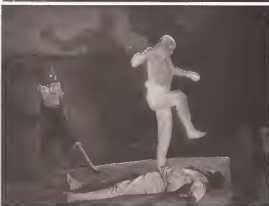
17 Episodes

9. DEMON WITH A GLASS HAND. Written by Harlan Ellison. Directed by Byron Haskin. Starring Robert Culp; Arline Martel.

A man named Trent awakens on a desolate city street and finds that he has a glass hand missing three fingers, grafted onto his left wrist. From the incomplete robotic hand, Trent learns that he has been sent from the future to prevent humanity's destruction by the kohl-eyed Kyben.



The answer lies in the complete computerized hand. Trent must wrest the remaining digits from the ghoulish-looking invaders, or earth faces complete depopulation. This episode was filmed totally inside Hollywood's desolate, dilapidated Bradbury building. It is tense and suspenseful, and won scenarist Harlan Ellison a Writer's Guild award.





10. WOLF 359. Written by Seeleg Lester. Directed by Laslo Benedeck. Starring Patrick O'Neal; Sara Shane; Peter Haskell.

A scientist isolates a piece of a planet galaxies—away in a glass cubicle. With a time-compressing camera, he is able to watch evolution in progress. There's one catch, though: the planetary sample releases a malicious world spirit in the form of a bat-like apparition, capable of draining the life out of *anything*—and able to penetrate its glass enclosure!



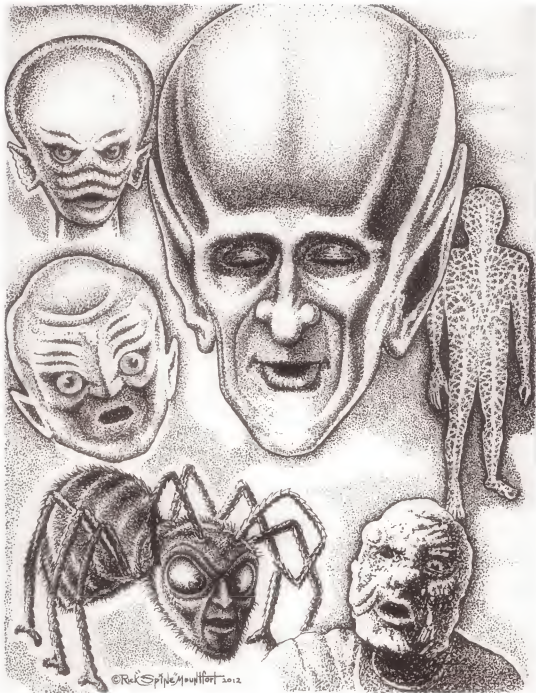
11. KEEPER OF THE PURPLE TWILIGHT. Written by Milton Krims. Directed by Charles Haus. Starring Robert Weber; Warren Stevens; Gail Kobe.

From bug-eyed monsters to death rays to a half-crazed scientist, this compendium of clichés does its work well. While not exactly terrifying, it is consistently entertaining.

12. THE DUPLICATE MAN. Written by Robert C. Dennis. Directed by Gerd Oswald. Starring Ron Randell; Constance Towers.

One of the first screen-stories ever to address the subject of cloning. A space zoologist "bootlegs" a duplicate of himself to kill a bloodthirsty alien he smuggled back from its home planet, harboring such a creature carries with it the death penalty...and the clone only has a few hours to locate and exterminate it. As







a second-season show, **THE DUPLICATE MAN** stretches a shrinking budget to its (*outer*) limits to deliver an atmospheric thriller.

13. THE BRAIN OF COLONEL BARHAM. Written by Robert C. Dennis. Directed by Charles Haas. Starring Grant Williams; Elizabeth Perry; Anthony Eisley; Martin Kosleck (**THE FLESH EATERS**).

Though the "brain in the bottle" framework is a tried (trite?) and true one, this valedictory episode offers a new twist: a scientist dying of cancer offers his brain for a unique experiment. The brain, kept alive electrically on board an advanced spacecraft, will literally navigate the universe. One complication ensues: the brain develops a megalomaniacal complex. Together with the power to control the will of anyone around it, this causes quite a "brainstorm."

This is a very well-written and well-acted installment, though it owes much to movies such as **DONOVAN'S BRAIN** and **THE COLOSSUS OF NEW YORK**.

There were two more sub-par episodes before ABC let the axe

fall (quite cruelly) on **THE OUTER LIMITS**. Trekkers and Skywalkers, accustomed to computer-enhanced *everything* (which often detracts from a good solid story), should pause to remember (or acquaint themselves with) shows such as **THE OUTER LIMITS**—relics of the days when we did more with less.



SCIENCE FICTION THEATRE:

A HISTORY OF THE TELEVISION PROGRAM 1955-57

by Deborah Painter

In the Universal Pictures/Amblin Entertainment favorite **BACK TO THE FUTURE**, Marty McFly (Michael J. Fox) has accidentally time traveled with his friend Dr. Brown's specially equipped DeLorean from the year 1985 to 1955 and meets a 30-year younger version of the scientist. He also blunders into a romantic encounter between his own future mother and father that was to have resulted in their falling in love and marrying. Marty is now in danger of fading from existence. He must bring teenagers George McFly and Lorraine Baines together so that he and his sister and brother will exist. In one of the scenes from the movies, George (Crispin Glover) is getting annoyed with Marty. "Why do you keep following me around?" he demands.

"Look George, I'm telling you George, if you do not ask Lorraine to that dance, I'm gonna regret it for the rest of my life!"

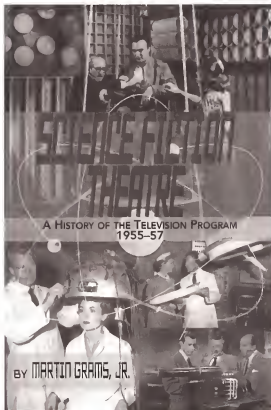
"But I can't go to the dance," George McFly protests. "I'll miss my favorite television program, *Science Fiction Theatre*."

Thus the early anthology series from ZIV-TV was still in the minds of the American viewing public, or, at least, in the minds of screenwriters and creators of science fiction loving George.

Martin Grams, Jr. has added this lengthy (\$30 page) tome, a September 2011 BearManor Media title, to his list of over fourteen books on television, film and radio history. The life and careers of Frederic Ziv, the founder of ZIV-TV and Ivan Tors, producer of *Science Fiction Theatre*, as well as its host, Truman Bradley, are documented thoroughly. Episode guides, cast and crew credits, and synopses of the short stories and treatments upon which the episodes were based, are all there for your enjoyment and research. For the benefit of current and future historians Grams also provides the salaries of the cast members.

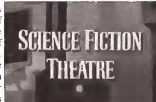
The talent recruited by Tors and Ziv for the series was a veritable "who's who of the 1950s." Vincent Price, Edmund Gwenn, Arthur Franz, Basil Rathbone, Beverly Garland, Kenneth Tobey, Virginia Bruce, and Gene Barry were just some of the actors who appeared in this series which, according to Grams, tried to take the science in science fiction more seriously than much of the radioactive monster laden fare available in theaters in the mid 1950s. The series had to operate on a low budget but occasionally there would be an episode filmed on location in the Arizona desert when the budget allowed.

Plots were occasionally pretty outlandish, such as "The Stones Began to Move." That one concerned a secret of the ancient Egyptians, a stone that can cancel out gravity, being newly discovered (and fought over). A goodly



number of the plots featured extrapolations of the something science was on the verge of putting to practical use. One of the latter was "The Lost Heartbeat," about a new heart pump and solar batteries. Many episodes dealt with visitors from other worlds ("Are We Invaded?," "Postcard from Barcelona," and "Stranger in the Desert." Often the visitors were not hostile like those in most motion pictures, but were here on an assignment to study the planet, or even lend us a helping hand once in a while.

Science Fiction Theatre: A History of the Television Program 1955-57 can be purchased through amazon.com or through the publisher, at <http://bearmanormedia.bizland.com/index.html>



STILL SCARY AFTER ALL THESE YEARS... 20 YEARS AND COUNTING...TICK, TOCK, TICK, TOCK!!

by Kent R. Daluga

Hello again SCARY MONSTERS Readers and thanks for supporting this magazine and keeping the dream alive as we enter the 21st year and beyond! It's nice to be told that someone is listening with their eyes and so a big thanks to Jim M. Fetters for the e-mail that Sam Scare forwarded to me recently...it does mean a lot that you enjoy the articles and I look forward to more of your books as well.

My age sometimes betrays me as the other day I went to K-Mart to buy some DVD blanks and instead I bought "Blackout" by the German hard rock band THE SCORPIONS. I loved the album then and "rock out" to the CD now...well that night, as well as I suspect future nights also? I guess inside of us all lives the desire to revisit the past and SCARY MONSTERS MAGAZINE can do both!!! So turn on some Dylan, BYRDS or Springsteen in case Sam Scare comes by and welcome to the newest issue!

This time in Rare Scares I have found some images that will thrill you...well maybe? First up is a TV Guide ad for TARANTULA and features the spider and old Leo G. himself and so tune into the late show and pass the popcorn and



4:30 today TV First Run!
John Agar in
'REVENGE OF THE CREATURE'
WTIC TV3



SATURDAY AT 6:30PM



**CHILLER
THEATRE**

Suspense horror movies. Featuring KIRO's own Count.



that can of "RAID"...YIPPEES!! John Agar shows up again in THE REVENGE OF THE CREATURE, he was also in TARANTULA and be sure to not blink or you'll miss Clint Eastwood's role in both of these films. I think he went on to some fame as an actor and director.

Next up is a fine example of "The Count" putting the bite on his TV

viewing audience on KIRO-TV and check out youtube as there's some vintage clips of his show. I liked it as it was played somewhat serious...for a video vampire. Beware what you ask for as this next ad is from THE NIGHT GALLERY TV series and features the fish-woman from one of its strangest stories...body of a woman and the head of a fish...YUCK!! Not sure if the other way is that much fun either...too many scales and pin bones!! Although, he's not a proper "monster," I'm sure that many of you have had "scary" moments with



WEIRD ATOMIC BEASTS WHO LIVE OFF HUMAN BLOOD!!!



THE HORROR OF PARTY BEACH and love the hot-dog faced monsters and groovy surf rock soundtrack, then be sure to gaze upon the non hot-dog faced beastie in this rare scare lobby card...what is it...and is it "ihat voodoo"...or maybe nuclear waste??

Next up beware of the ever watchful eyes of Ed (Spook Show) Shea because he has sent me a still from **THE INVASION OF**



THE HELL CREATURES and it's certified "X"...damn how old do you gotta be to see it?? I wonder if any of these re-titled films are still around and do any of our readers remember seeing or owning any of them. Hang on and hold up on that car wash...I found another **HORROR OF PARTY BEACH** photo with the "other" beastie as well and it's pretty spooky too!



Just who is this "Blu Ray" guy and why does he keep telling me and so many "scare-kids" that the age of VHS is dead and everything is now on DVD!!! Not so,

not so and as long as I have breath I shall always treasure the age of video tape. I enjoy the DVD format and all the bell and whistles that come with it and have transferred much of my collection thru the years...but I believe that some fantastic and not so fantastic films will always slip thru the crack of the technology...Yes, I said that out LOUD!!

And now last but not least I present some hidden gems from the VHS past and dig these graphics...the **TERROR IN THE WAX MUSEUM** is 1/2 woman and 1/2 skull with dripping wax and the movie is star studded as well. Next up is



PSYCHIC KILLER and features a creepy faced demon played by Jim Hutton and directed by Raymond "Legs Diamond" Danton...husband of Julie Adams. Just check out **ISLAND CLAWS** and be sure to order some crab legs for dinner after watching this one...butter and lemon and plenty of napkins as well. Japanese monsters in the mighty **GHIDRAH** seek the unwilling victim to try and escape from this 3-headed



menace!! "ROAR" and the sinister visage of the devil is ever present on and in **THE BLOOD ON SATAN'S CLAW**...cursed again to rent and re-rent this one.

Well that's about it for this time and be sure to check our Ron (creepyclassics.com) Adams for some of these obscure and rare VHS's or search out that last video store in your neighborhood crypt!! Kent aka Kooky One or is it Two??



BAY AREA LATE NIGHT TERROR!

by Jerry "Scienti-film" Boyd
from the Void with
considerable help by Michael
"Dr. Goulfingher" Monahan

A very wise man once said,
"Timing is everything."
Yes, that's been proven
true a trillion times over.
But if you happened to live in a
large television market in the
decades from the late '50s to the
mid-1980s, then you could safely
add, "Timing and PLACEMENT is
everything."

Why? Because those years were
the heydays of the late night TV
horror hosts and hostesses, and if
you were lucky enough to grow up
in a densely populated region of the
U.S., chances were that a local
independent station would generate
a character or two to get viewers
through the horror/sci-fi/fantasy
film packages the film studios sold.

You always remember your first
host or hostess, correct? Well,
unless you were fortunate enough
to have seen Vampira, Roland/
Zacherley early on, it was Zombo
on that one unforgettable episode
of **THE MUNSTERS** who was
your first TV horror host! But he
didn't show scary films (and how
could he on a half-hour sitcom?).

No, the "real" horror hosts were
guys and gals like Baron Daemon
(New Jersey), Dr. Lucifer
(Baltimore), Vampira (Los
Angeles), Zacherley (New York
City), Ghoulardi (Cleveland),
Marvin (Chicago)...and for me, the
delightful Asmodeus...of San
Francisco.

ASMODEUS AT NIGHT!

My family moved to
Stanford, CA in the
late summer of 1969.
Timing was
everything. According to Michael
"Dr. Goulfingher" Monahan (a new
millennium TV horror host out of Berkeley, CA), Asmodeus
show started in March of '70! (I thought it began in '69, but
you Monster Kids know how the memories go after you pass
50!) Horror-wise, the stars had aligned wonderfully for me. I
was a regular buyer of DC and Marvel's mystery-horror comics

Asmodeus (seated), Bob Wilkins (with cigar), and John Stanley (seated) are ringed with
movies they showed: Asmodeus brought us **SLAUGHTER OF THE VAMPIRES**, **THE BRIDE
OF FRANKENSTEIN**, and **EVIL BRAIN FROM OUTER SPACE** (with Starman). Bob showed a
FLASH GORDON serial, **HORROR OF PARTY BEACH**, and **TARGET EARTH**, and Stanley
presented **SON OF BLOB**, **THE OTHER**, and **REPTILICUS**.

(This was pieced together in loving memory by Jerry Boyd.)



and a devoted viewer of ABC-TV's **DARK SHADOWS** and
the same network's **LAND OF THE GIANTS** was one of my
favorite science-fiction programs.

KEMO-TV, Channel 20, was something altogether different!
Though my family had lived in late-'60s Washington, D.C.

prior to our move to the San Francisco-Oakland Bay Area (as the region's largely known there and abroad), we didn't have a large number of TV stations in D.C. and NO horror hosts at all (to the best of my memory).

So, when I found out about Asmodeus and his Saturday night "SHOCK IT TO ME THEATER" (a clever riff on LAUGH-IN's line, "Sock it to me," the stars had almost shown the fulfillment of my destiny as a horror/sci-fi/fantasy movie fan!

This was wonderful! Asmodeus, usually attired in a tuxedo, a robe, or a smoking jacket wore tinted glasses or sunglasses when he hosted his show. He introduced his double feature from 7 to 10:30 PM with a sense of dry sarcasm. He never cut into the films with inserts of himself, but I do remember him moaning (in the classiest way) about the scriptwriting, the bad sfx, acting, etc. He could also praise these elements where he saw fit...but that was rare. He came on at the beginning of his show and before the second movie, of course, and spoke over Robert Colbert's mood music from DARK SHADOWS before going back to the films. (No lawsuit from Dan Curtis Productions or ABC was ever mentioned, sooooo...) Pictures have surfaces showing the silent, obedient servant named Achmed lurking in the shadows of Chateau Noir (which means "black house"—the S.F. Chronicle also called it the Black Castle in newsprint). I don't remember Achmed at all! Asmodeus didn't depend on any schtick or running jokes. To my friends and me, too young for dates, driving, and going to parties, he struck us as a Stanford University professor who liked to moonlight on Saturday evenings. He had a thick crown of bright orange hair and a commanding voice. And his movies were a delight! I remember seeing THE SHE-CREATURE, THE TINGLER, ZOMBIES OF MORA TAU, TERROR IS A MAN, SON OF DRACULA, THE MAD GHOUL, IT! THE TERROR FROM BEYOND SPACE, THE TERRORNAUTS, and WHAT! (aka THE WHIP AND THE BODY) on his double bill for the first time.

In addition, Asmodeus opened our scare-filled eyes to the K. Gordon Murray-edited Starman flicks. This Japanese superhero had some great science-fiction adventures! We got all four truncated serials spread out over the happy months where '70 blended into 1971. THE ATOMIC RULERS, EVIL BRAIN FROM OUTER SPACE (my favorite), INVADERS FROM SPACE, and ATTACK FROM SPACE were a lot of fun then and are available these days via Something Weird Video and Alpha Video.

Sometime in '70, Asmodeus announced seriously that his producers had bought a number of classic Universal monsters movie catalog. He'd shown a few before, but this was a happy shock to his young viewers, many who'd never seen these seminal Hollywood efforts before.



Asmodeus poses for a portrait taken in his Chateau Noir circa 1970.

These were parceled out tantalizingly. On a very special Saturday night we got FRANKENSTEIN. Those weekends saw WEREWOLF OF LONDON, DRACULA, MURDER IN THE RUE MORGUE, THE BLACK CAT, DRACULA'S DAUGHTER, THE WOLFMAN, and so on. I'll never forget my kid brother and I ending our firecracker and sparkler fun on July 4, 1970 and settling down to watch FRANKENSTEIN (wisely, the program director was keeping them in order so we'd see BRIDE OF FRANKENSTEIN in just a short period to come—yes, it was a superior sequel) for the first time.

I never knew "King" Karloff played the Monster himself! I'd always assumed he'd been Dr. Frankenstein. Those stills from HOUSE OF FRANKENSTEIN with the terror king as the deviously dangerous Dr. Gustav Niemann (draped across Glenn Strange's Monster) that I came across periodically must've convinced me of that.

That was a bigger shock than anything in the film to me, even though I enjoyed it immensely!

After seeing FRANKENSTEIN for the first time, my little mouth watered with Teenage Werewolf-like frothy foam for the sequel that was coming. I'd seen FM #21 as a wee sprite and other stills of the Bride in MONSTERS TO LAUGH WITH/MONSTERS UNLIMITED, Stan Lee's horror magazine offerings. (SEE: Jerry's article on those two monster magazines if you didn't already earlier in this very SCARY issue!) Like a lot of you, the week at school couldn't pass fast enough to get to the Saturday evening that would bring the Bride to crackling life on our large TV set.

Lacking a Super-8 camera, I tried to "preserve" the end of the film by holding my tape recorder near the TV speaker. Dr. Pretorius' lines were mine to keep: "Each cell, each convulsion...ready, waiting for life to come..." Yes, life was sweet!

In the fall of '70, following Stanford's Big Game football

showdown with U.C. Berkeley. I was relieved to find my family would be visiting another family living on that campus (it was a road game for our team). I kept the other kids quiet so I could watch one of my all-time faves, **FRANKENSTEIN MEETS THE WOLFMAN** yet again. They got into it, also—and we had more fun recoiling in fear than playing the board games we'd quickly forgotten.

Asmodeus (in real life Frank Sheridan) told a reporter for the *San Francisco Chronicle*, "Generally, I try to wing it. I don't want it to be slapstick, but I try to retain a sense of evilness. My main job, however, is to make the movies palatable." Sheridan praised William Castle's **THE TINGLER** as one of his best film offerings in the article. He added that **Eegah** was one of his worst. (Doktor Goulfinger keeps extensive records on the Bay Area hosts, and as of this writing, has completed a book on all of them. He contends that **Eegah** was a typo. **Eegah** was never shown on **SHOCK IT TO ME**, he e-mailed me. **GOG** was, and Mr. Monahan believes "this is what the reporter heard." Thanks Mike!)

The horror host recalled that he had a "matronly, plump lady" as an assistant early on "who just didn't work out." He noted that he "sent her away on a puff of smoke." To add male viewers, he considered having a "shapely virgin" as his next assistant. (It didn't happen. I was coming up on puberty and would've remembered that!) "But I think a dwarf with a hunchback would be nice, also," he mused. Sheridan called his movies "atrocious." However, he observed, "horror fans will watch anything." Hmhmhm.....

Asmodeus kept the thrills going. I also recall waiting for the moment in **THE MANSTER** where the protagonist first sees the eye (!!) that's grown out of his shoulder. I had a copy of **FAMOUS MONSTERS** in my lap and couldn't wait to match the "You Axed for it!" photo with the flickering image on our set. And while Sheridan/Asmodeus may not have been fond of many of his film offerings to the public, I fell in love with Italian-made efforts from the



The silent manservant Achmed stands behind the seated Asmodeus on the **SHOCK IT TO ME** theater set circa 1970.

early 1960s like **ATOM-AGE VAMPIRE** and **SLAUGHTER OF THE VAMPIRES** when they were shown. Of course, his criticisms of some were entirely warranted. Really bad ones like **THE SHE-WOLF OF LONDON** and **RETURN FROM THE PAST** were two that brought out the comic books. Still, that was okay. As all of us who had horror TV hosts know, enjoying "bad movies" was part of a Monster Kid's nurturing and part of the fun.

What added to my Saturday night thrills was our home's proximity to Stanford U.'s old music building. The structure was somewhat removed from the main campus, up a few gently sloping hills and placed in early walking distance of a number of fraternity houses and dormitories. It was pleasant and impressive during the day, but at night it came off like Castle Dracula (the Hammer one) or one of the homes at Collinwood! In those days, ivy covered the building's sides and its arc of a driveway and large green lawns on either side of its walk-up concrete stairs could've provided exterior sets for the homes of Vincent Price's



This Italian fotobusta (their equivalent for "lobby card") showed scenes from **SLAUGHTER OF THE VAMPIRES**, one of Asmodeus' many offerings.



Dr. Phibes or Robert Quarry's Count Yorga.

Yes, I let my imagination wander a bit back then and when evening saw Asmodeus begin his program, the magic was complete. Play with nearby neighbors had to end at 7:00, so we could rush home and clean up, grab a snack, and sit down for **SHOCK IT TO ME**.

And one night, there came a sad ending: Our beloved host announced that KEMO-TV was going out of business and off the air. I was shocked (no pun intended)! Mr. Sheridan thanked us for our support, but his typical clan, he told us that we'd have to turn to "out TV Guides if you want to know who Hugh Hefner's guests are on **PLAYBOY AFTER DARK**." (The horror maestro had always recited Hef's special guests just before his program ended.) Now, he was also throwing out attention to a relatively new show, **CREATURE FEATURES**, and its host, Bob Wilkins on KTVU-Channel 2

This was the author's playground next door (albeit a recent photo)! At night, it appeared to be one of the Collinwood mansions. Castle Dracula, or **THE HOUSE THAT DRIPPED BLOOD** to the Kids living nearby!

in Oakland.

DARK SHADOWS would end in that year of '71, also. No more DS, NO MORE Asmodeus, no more **SHOCK IT TO ME**!!!! I was devastated. I loved horror and sci-fi...but these cancellations were horrible events! Happily, Bob Wilkins was up to the challenge. However, Asmodeus, in some respects, would never be replaced by those of us who loved him, of course. Like I said, you never forget your first horror host....

THE FEATURED CREATURES!

Bob Wilkins outdid Asmodeus for laid-back, early '70s California "cool." He wore a tie, a sweater or suit, and though his background set (a scary room of an old house complete with cobwebs, a coffin, and skulls about) was nice and spooky, he played the horror host "straight"—no costumes, accent, or make-up...pretty much like Sheridan's Asmodeus. Bob began in January of 1971, according to Michael Monahan, and thrilled his Bay Area viewers with his first Saturday night single feature—**HORROR OF PARTY BEACH**.

Unlike **SHOCK IT TO ME THEATER**, Bob delighted in showing locally-made amateur films at various times in his show. **THE INCREDIBLE JET CAR** was done by one enterprising youngster. It was hilarious! A kid about 15 or so left his modest home, donned a crash helmet, put on a stern face, and took off in a souped-up sports car. He tore through his town's streets to the tune of the **MISSION: IMPOSSIBLE** theme. Of course he's a wild driver and the speeded-up slapstick was terrific. We talked about that one for a long time at school on Monday.

Wilkins also brought his fans **BAMBI VS. GODZILLA**, another of his short film smashes (pun intended). What really got Bob over with the horror fans was a great sense of humor. One of his memorable lines was: "Our feature tonight is **TARGET EARTH**. It's a story about an army of robots from



THE TINGLER by the great shock-meister William Castle (shown here in a gag photo outside a studio soundstage) was one of Asmodeus' best.

Venus. Of course, Switzerland is known for their watches, and Venus has always been known for its robots." On another occasion, he deadpanned, "WEIRD WOMAN. This is a story about witchcraft, the occult, mysticism, price fixing, and tire rotation. I think you'll like it."

His program leaped in popularity quickly and a second movie was added in the fall of '71, making his show truly worthy of its plural title...**CREATURE FEATURES**. It was Mr. Wilkins and his programmers who gave my schoolmates and me our first looks at **MAN-MADE MONSTER**, **THE BLACK SCORPION**, **ISLAND OF TERROR**, **VILLAGE OF THE GIANTS**, and **HOUSE OF FRANKENSTEIN**. Bob, like Asmodeus, "forced" us to sit through some mighty bad ones, also. I remember barely being able to get through **SON OF GODZILLA** and John Frankenheimer's **SECONDS**—which

seemed way off the mark for a Saturday evening horror/sci-fi fest.

Another nicety of CF was Bob's willingness to share the spotlight with interesting guests of pop culture. He'd been doing that for some time,

we'd find out later. He interviewed Boris Karloff (!!) for the Sacramento versions of CF that he'd done before relocating to our area. Now, he was blowing our young minds with Stan Lee, the Marvel Comics publisher! I was a huge fan of the Marvel titles in the '60s and early '70s and that waiting for "The Man" to come onto CF was one of the longest waits of my life! On other shows, Buster Crabbe and Forrest J Ackerman were the special guests. **STAR TREK** stars and the show's supporting stars were featured, also. Of course, **NOW**, there have been dozens of interviews with these greats done. But then, it was fairly new and always a thrill!

One Saturday evening, my mother and I hosted a meeting for my youth group. I believe the teens were expecting some kind of party after that. I was taken aback. My record collection was sparse and I tried to hustle up some records (for dancing) at the last minute but to no avail. Wilkins saved the



Bob signed this scary photo to the writer. He's on his Sacramento **CREATURE FEATURES** set here.



NIGHT OF THE LIVING DEAD was one of CF's best!

day. We turned on the TV (all of us, including the girls, were regular watchers of **CREATURE FEATURES**) to see what our beloved host had to offer. With a humorless delivery, he explained that we were about to see one of the greatest horror efforts produced in the last few years. We were about to see George Romero's **NIGHT OF THE LIVING DEAD**. We watched, all of us for the first time, a film that had us scared, mesmerized, terrified, and shouting in fear—and left us wiped out! CF had saved my party! I was even thanked for "the great entertainment" by some of the kids as their parents came to pick them up later. Sure, I'd had nothing to do with it, but I was happy-relieved just to know everyone had a great time. Bob had shown a lot of schlocky, forgettable scare-flicks up to



Wilkins talks to a unique guest on his Oakland TV set.

linked TV-shows, movies, comics, sci-fi and comics conventions together into a beautiful package. Oftentimes, his guests would be in the area to do signings at shows or a film festival, so if you wanted to be "scary-hip," CF was the program that kept fans in the know. Thus, it made complete sense when Mr. Stanley himself started accepting invitations to appear at local Bay Area comic stores. In 1982, he came to the Palo Alto branch of Comics and Comix, a large Northern California chain. I was there. John was great and autographed b&w station glossies for us. He told the packed room which science-fiction, fantasy, and horror flicks he most admired and why. He compared the classic directors to some of the newer sensations—Tobe Hooper, John Carpenter, George Lucas, John Landis, and George Romero. The late 1970s and early '80s saw such memorable fare like **THE EMPIRE STRIKES, CLOSE ENCOUNTERS OF THE THIRD KIND,**

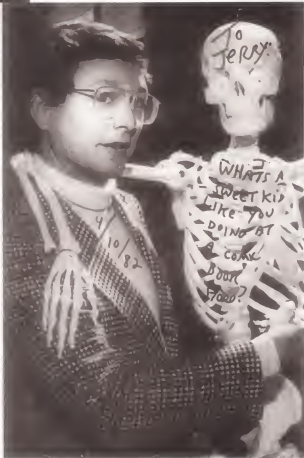
that point (1973, I believe) but this one made up a lot of them! For his great hosting, wonderful guest interviews, amateur and regular films—especially NOTLD, I thank him.

SON OF CREATURE FEATURES!!

Mr. Wilkins soldiered on until 1979. In the late '70s, he'd gotten Carmine Infantino to talk about the DC-Marvel collaboration with Spider-Man meeting Superman and had STAR WARS producer Gary Kurtz talk on his show. And for the science-fiction crowd, he'd put on chapters of the old FLASH GORDON serials between his two fear films. But, to a degree, Bob was a victim of his own success. CF had gone on to become the most popular and successful show in the San Francisco-Oakland Bay Area (CF came out of Oakland, not S.F., as some documentaries erroneously claim) and Bob just got worn down from doing the show and another scare-show in Sacramento on Channel 40!

In 1979, he wanted to move on to advertising and he encouraged a former guest, John Stanley, to host Oakland's CF show. Stanley was reluctant but he applied and got the job. Following the Bay Area tradition, Stanley hosted with few gimmicks, no costumes, etc. and got a number of great guests to either appear on the show for short interviews or be interviewed by him in the S.F. Chronicle. Guests included Vincent Price, Anthony Perkins, Roger Corman, Angelique Pettyjohn, Ray Harryhausen, William Shatner, and many others who made the "trek" (pun intended) to be on CREATURE FEATURES. John also favored suits and collegiate sweaters and sat on a narrow medieval-era throne. John wasn't sure he could fill Bob's shoes early on, but within eight months of replacing him, the new host got a dungeon complete with torture chamber, guillotine, and other "accoutrements of a castle of terror" (Stanley's words).

The new host was more in touch with pop culture than his two horror show predecessors and his CF hosting



John Stanley
Creature Features

SUPERMAN II, CREEPSHOW, THE THING, ALIEN, BLADE RUNNER, and AN AMERICAN WEREWOLF IN LONDON. Mr. Stanley commented on some of these efforts as well as small screen programs like **THE NIGHT GALLERY, THE MUNSTERS, THE TWILIGHT ZONE, THE NIGHT STALKER, THE OUTER LIMITS,** and so on. He shook hands and everyone had a good time. John Stanley hosted CF from '79 to 1984 and because of him, imagi-movie fans got to see **REPTILICUS, MYSTERIES FROM BEYOND THE TRIANGLE, THE OTHER, BILLION DOLLAR BRAIN, CODENAME: MINUS ONE, CYBORG 2087, and SON OF BLOB.**

Stanley made some distinct changes in his version of CF. He did taped on-location appearances outside of theaters where **KRULL** (1983) had played and asked the filmgoers what they thought of it. (Most of the fans disliked it, in case you're curious.) There were even interviews with stars like Rodney Dangerfield and others who weren't in scary movies! Rodney was making audiences laugh in **EASY MONEY** (1983) but the interview went well...and well, who doesn't love Rodney Dangerfield? John geared his program more toward scary film fans who were enamored of relatively recent fare like **THE DEAD ZONE, ALIEN, THE THING,** and so on. When the hosted segments ended, music from **THE EMPIRE STRIKES BACK** played over typed fonts that announced Mr. Stanley's upcoming appearances at comic or movie memorabilia stores, convention appearances, and the site addresses for the forthcoming sci-fi, horror film festival, or comic cons in our area. These were the times when fans grabbed their pencils and pads to write down what events were coming their way before the blaring score and words turned into local commercials. In addition, the host also brought attention to Stephen King's latest novels and spoke to young producers about their endeavors.

Pop culture was in abundance on Stanley's **CREATURE FEATURES** and we loved him for it! The scary stars above had aligned in our favor...

This host would even get around to directing his own scary movie! He crafted a weird vampire story that included his own CF set and a horror convention in San Francisco, CA! This movie was called **NIGHTMARE IN BLOOD** and is available

on DVD. (SEE: The article in **SCARY MONSTERS #50** entitled **THE NIGHTMARE CHRONICLES: The Making of A Low-Budget Cult Movie** for more information on this movie!)

Stanley added droll comments to his film introductions as his two predecessors had done. One time, he began with: "Our movie tonight isn't much to scream home about. It's **TWISTED BRAIN** and it opened in theaters in the spring of 1974 under the title **HORROR HIGH.** But it was

really a horror low..."

Another scary Saturday evening saw the host walk warily about his set with a large, sharpened stake (more like the type

PANIC



Reptilicus on Creature Features

11:30 PM on KTVU



of giant pencils they sell at novelty shops or amusement parks). He was on the lookout for vampires because, as an ominous voiceover by the host himself informed us, Count Dracula had warned him not to show any more bad vampire movies...or

else! As he approached his throne, John silently warded off a pasty-complexioned fang-faced female and a male vampire attired like Lugosi's immortal count.

The voiceover ended with The triumphant, smiling host explaining how just the sight of the stake sent the undead people packing. As Stanley sat there, the voiceover sounded, "Vampires! HAH! They always overrate themselves. They think they can face anything or anyone. But I know the creatures of the undead can't face my weapon. See, I know they're from the Empire State and



they'd never be able to face the one thing Eastern Seaboard vampires can't stand...a New York stake."

As cable television link-ups grew stronger in the early-to-mid-1980s, the horror hosting business began to wane. HBO, Cinemax, Showtime, and other movie channels distributed through cable packages cut down on network and UHF profits. Most of the old movie formats couldn't compete. John admitted, "Showing old movies was going to fall by the wayside for small, independent stations...soon to be replaced by all-movie cable channels."

Elvira was one of the first big cable-TV hostesses. Her show was presented nationally, and the local guys and gals began to get stakes driven through their shows' hearts. I watched Elvira then and I'm glad she's back now (as of this writing in June, '11). I never resented her or the MYSTERY SCIENCE THEATER 3000 team. It's just too bad the local and the national hosts weren't able to co-exist.

Still, the three aforementioned hosts of my youth have never lost their mystery-shrouded "magic" for me any more than the ones you SCARY MONSTERS readers had for the sinister late night guys and ghouls in your areas. Years later, I'd find out that Frank Sheridan relocated to Hawaii and had been reluctant to talk about his horror host days. He passed on in 2010. We lost Bob Wilkins in '09, but luckily he'd been talked into attending a number of Bay Area monster movie and comic conventions by John Stanley, his friend. The two men were never rivals and they often attended the shows together. I was fortunate to meet Mr. Wilkins and see Mr. Stanley again at Oakland's Wonder-Con in the early '00s. I got a signed photo of Bob on his Sacramento CF set. I greeted Wilkins with a



John Stanley
Creature Features



BOB WILKINS, the only known horror-film series host to introduce monsters and mayhem with intellectual commentary and a tweed suit, is now hosting *Creature Features*, Saturdays at 9 p.m. on Channel 7 KTVU. Tonight's feature is "Shadow of Evil" which, according to the *creep* Wilkins "stars absolutely nobody."

smile and, "Mr. Wilkins, thanks so much for coming. It's really a pleasure to meet you. I was there for your first show in Oakland—**HORROR OF PARTY BEACH** in 1971." He laughed. "You remember my first film?? That's really something!!" (Even though there was a long line to get pictures signed by Stanley and Wilkins, I guess I'd been the only one to come up with that scary memory.)

The line to meet these two local greats was long! Mr. Wilkins had been pleasantly surprised to find out he and his show hadn't been forgotten! Stanley already knew that. He was so happy to see Bob get his dues and both hosts singed lots of photos, shook hand, and took pictures with fans.

The stars had aligned again in my horror-happy favor. And the greatness of those local movie hosts, their films, and their brief interviews with titans of those respective arenas...will never fade.

Special thanks to Michael "Dr. Gouffinger" Monahan for research assistance and for providing some of the TV images show in this article. Quotes from the hosts came from www.uhfmotion.com, newspaper articles, and video clips from the shows provided by Mr. Monahan.



Dear SCARY MONSTERS MAGAZINE,

(Continued from page 5)

ultra cool 1964 gumcard series by Topps/Bubbles, Inc.

I hope the fans had fun with the pre-Kount Kurta penning. I know I had great fun concocting them.

Within this past year, I've managed to really add to my toy collections, with some great little scary artifacts from mostly the 1960's. To list some of them now: Pop-

Top Monsters, monster soakies, King Kong lunchbox and thermos, MPC 5" tall spacemen with accessories, classic plastic Buck Rogers figure, Marx & MPC dinos, mammals (prehistoric) and cavemen, a 1966 set of T.V. viewmaster reels (featuring **THE GREEN HORNET**), and the now famous 1966 **BATMAN** steel lunchbox. Many great finds in my searches.

And speaking of finds, many readers may be thrilled to learn of a six DVD-R set put out by Something Weird Video, for just under \$35, that features hundreds of rare 1960's and 70's classic toy TV commercials, quite a few being on the SCARY side: Mattel's The Lost World Strange Change Machine, Mattel's Creepy Crawlies, Creepie People, and Fright Factory Thing-Maker sets, and an original 1964 ad, featuring the then just new Mummy and Creature Soakies! Absolutely wild! There's even a spot for Ideal's Captain Action figure! This DVD-R treasure compilation, goes under the heading of "Kids Commercials From the Golden Age of Television." Overall video and audio quality is nice, and many ads are in awesome color! Contact Something Weird Video at www.somethingweird.com for additional info. Please pass it on Dennis.

Thanks! And here's to "Scary 100"...and beyond!

JEFF KURTA Bessemer, MI aka **KOUNT KURTA**

P.S. Ron Adams got me going (shame on you Ron) on the Pop-Top Monsters Kick! I've got four more to collect: Werewolf, Frankie, Mummy and The executioner. I've had all the small MPC monsters for years already.

Dear Dennis,

What another great issue! I never have so much fun reading a magazine as I do with SCARY MONSTERS! The article on brains was a lot of fun! And I really enjoyed learning about all the different Wax Museum movies. Vincent Price's **HOUSE OF WAX** is one of my favorites. I couldn't help but remember two more: **ABBOTT AND COSTELLO MEET FRANKENSTEIN** has some hilarious bits towards the

beginning when the Count and the Frankenstein Monster first make an appearance. And in the 1978 made-for-TV **KISS MEETS THE PHANTOM OF THE PARK**, the evil Phantom is turning people into his own automatic monsters. **KISS** battles some versions of the Universal Classics in the dungeon wax museum. Great fun to track down!

I do monster reviews for a website called www.HorrorHaven.com called Ed's Monsters & Memories and I always like to talk about the great sets in he classics, so it was nice to read I was not alone in marveling at the ones in Jerry Boyd's article. My favorites are Dr. Jekyll's lab in the 1931 Frederick March version, Frankenstein's lab in The Universal Classic, and any of the great Hammer Horror sets!

Your fans might be interested in a website as it features an online channel called The Fright Channel that features horror the way we grew up with in the late 70s and 80s on TV. And some just great features!

Back to SCARY MONSTERS, I look forward each issue to **THE COSMIC DRIVE-IN** and **SCARE-NEWS**. All in all, it's a great magazine! And I can't wait to read the next one! Thanks for keeping a place for Monster Kids in a post-Forry world.

Take Care,
ED DAVIS

Dennis: A very Happy New Year!

I have skimmed SM issue 81 and am looking forward to getting time to devour its every word. I'm especially looking forward to reading the next installment of "To Love A Vampire." I hope this story continues for several more issues.

While glancing at Mr. Daluga's article "The Lone Vampire," I was amused to note his reference to the 1960s Atlanta Georgia, horror host Bestoink Doolley. Having lived near Atlanta all of my unnatural life, I remember his show very well; but, I must disagree strongly with Mr. Daluga's statement that "The fans love him!" I know one fan who certainly didn't love him. I thought the show was utterly worthless and that he was as funny as an IRS audit. Mr. Daluga also notes that Bestoink was in a 1960s or early 1970s movie entitled "Blood Mountain." I saw this at the local theatre aka "The Rat Palace," and I wouldn't encourage anyone to waste the time to view it. If my memory is correct, portions of it were filmed at Stone Mountain, Georgia, which is one of the world's largest pieces of exposed granite and is a very nice state park.

Very best wishes for the new year!
DAVID LANGFORD Atlanta, GA

Dear Dennis and Sam:

Just a note to SCARY reader Pamela Caron (issue #81; SCARE MAIL): if you like your Shakespeare with shocks, you should definitely check out the movie **THEATER OF BLOOD** (AIP: 1973). This fearsome film features Vincent Price as Edward Lionheart, a down-on-his-luck, exclusively Shakespearean thespian. Spurned by critics who fail to recognize his genius. Price jumps the top of the building in which his detractors are assiduously ignoring him, to an evidently watery grave below.

Alas, (for his critics that is), Lionheart is rescued by a band of



VINCENT PRICE • DIANA RIGG

Directed by: IAN HUMBY
 Screenplay by: JAMES HAMILTON • Original Story by: ROBERT CROOK • Music by: VERNON DUNN
 Executive Producer: JAMES HAMILTON • Producer: JAMES HAMILTON
 Executive Producer: JAMES HAMILTON • Producer: JAMES HAMILTON
 Executive Producer: JAMES HAMILTON • Producer: JAMES HAMILTON

homeless alcoholics. Then, the "fun" begins. The plotline is similar to **THE ABOMINABLE DR. PHIBES**, but with an Elizabethan twist. **THEATER OF BLOOD** also stars the skillful and beautiful, actress Diana Rigg (**THE AVENGERS**), as well as a bevy of renowned British character players.

All performance in this opus (in vivid colour, of

course), go over the top, but in this case, it works. Evil rarely is so enjoyable.

From one shivering Shakespearean to another,
THOMAS M. PREHODA Schenectady, NY

Dennis,

Just a quick note to let you know how much I enjoy your magazine. I've only recently discovered it with issue #78 but now I don't miss it.

ORSON PANETTI Chicago, IL

Dear Dennis,

THANK YOU for the FABULOUS, THRILL-PACKED Issue #81!

Keep the Japanese classic monsters write-ups coming! Why not filmbooks (a la Forry) about the old beauties like **THE H-MAN**, **FRANKSTEIN CONQUERS THE WORLD**, **WAR OF THE GARGANTUAS**, and all the other favorites from when we were kids?

Please thank Dave Fuentes AND YOU, Dennis, for the splendid writeup on **DARK NIGHT OF THE SCARECROW!** I had never heard of this film, promise you it will be the first on my list when I next visit the FYE outlet! I'm a tremendous fan of Larry Drake (**L.A. LAW**, **DARKMAN**, **DR. GIGGLES**, **BOSTON LEGAL**) and will enjoy seeing him!

Last night, I made a recent "Monster Memory!" I treated myself to a back-to-back show of the two Japanese horror/sci-fi classics I just CAN'T SEEM TO WANT TO STOP WATCHING! These two gems are absolutely ADDICTIVE! They were **GODZILLA, KING OF THE MONSTERS** with Raymond Burr and the 1958 thriller **THE MYSTERIANS**.

Well. I went around, locked all the doors and windows. Then, hot chocolate mug in hand, I snuggled in my bed and dimmed the light down to a nice, moody orange. The first feature blazed in black-and-white on my 1985-vintage Zenith rear-

projection set (still works like NEW!) and dug in. Yes. The magic was again happening. I keep my room rather cool, a nice touch—my shivers are real! The film worked its wonders, and then came **THE MYSTERIANS**. That giant robot, the magnificent sets, music, effects and mood of this wonderful film BLEW ME AWAY! A great experience. Those model buildings are INCREDIBLE!

DON'T CHANGE A THING ABOUT SCARY MONSTERS! It's what we all WANT, in classic horror/sci-fi! Very best wishes, your loyal reader and fan,
ANTHONY ODDI Watertown, NY

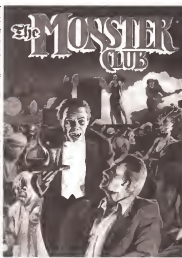
Happy 2012 to Sam Scare and Dennis Druktenis!

Really enjoyed reading Dan Brenneis' "visit to the lost world of drive-in classics" in **SCARY MONSTERS** 81. His look back at the Amicus-AIP co-productions of **THE LAND THAT TIME FORGOT** and **THE PEOPLE THAT TIME FORGOT** brought back a lot of misty teenage memories, as those were among the movies my buddies and I would go see on a Friday or Saturday night. (We were lucky enough to live in an area with four drive-ins close by, along with a couple more if we didn't mind a little extra traveling time.) Those films, along with **AT THE EARTH'S CORE** or Bert I. Gordon's **FOOD OF THE GODS** and **EMPIRE OF ANTS**, were the type of movies drive-ins were made for. Dan lists **THE PEOPLE THAT TIME FORGOT** as the final film from Amicus. Although there was a falling out between the studio's founders (Milton Subosky and Max J. Rosenberg), there was one last movie made under the Amicus banner, **THE MONSTER CLUB**. That 1981 title would be the last hurrah for the horror

anthology, a format Amicus made popular in the Sixties and Seventies.

I also enjoyed Joe Winters' "NIGHTMARES IN WAX" article. Given how often waxworks have been used in horror (both in film and on TV), Joe set himself an intimidating task in covering that classic sub-genre. Also not to be overlooked is Mike Bogue's "KAJU K O R N E R," covering classic Japanese sci-fi and monster movies. Those terrors from Toho and other studios (such as Toei and Daiei) were such a vital part of the Fifties, Sixties and Seventies monster scene that I hope Mike's column becomes a regular feature in America's real monster magazine!

BOB STATZER Richmond, IN



Dear Dennis,

I received SCARY MONSTERS MAGAZINE #81—thanks!—and was surprised that you didn't get the number of submissions you'd hoped for regarding SMM #80. Believe it or not, I didn't submit anything about SMM's 20th anniversary issue because I assumed you'd be swamped with submissions! But rest assured that I join scores of other SMM readers in wishing you a hearty congratulations for twenty years of Monster Kid merriment.

Not only that, but I also appreciate the sacrifice of time, effort, and (yes) money that you have invested in SMM to make it a monsterzine that celebrates the "monster boom" decades of the 50's, 60's, and 70's (with occasional skirmishes in the 80's, 90's, and 2000's). I'm sure it must be a headache the size of the Colossal Beast's dental bill to get each issue ready, yet it's always clear that SMM is a labor of love, not a calculated product of focus groups, socioeconomic demographics, or commercial trends.

That said, in SMM #81, I was particularly drawn to Dennis P. Mitchell's "A Scary Childhood in the Bronx Installment #2." His memories of seeing WHEN WORLDS COLLIDE and the original WAR OF THE WORLDS in actual bona fide movie theatres made me jealous! (In a good way!) I first saw both of these movies on TV during the latter 1960's, and on a black-and-white TV at that. However, I find my own memories of WWC and WOTW very close to Mr. Mitchell's. I too was disappointed with WWC, especially given its paucity of destruction effects during the climax, but I was thrilled no end by the realism (for the time) and outright scariness of WOTW.

I likewise agree that Steven Spielberg's 2005 WOTW remake was disappointing. The film features some of the most intense scare scenes ever, especially the episode at the river port as an ominous war machine advances upon terrified humans desperately trying to board the escape ship. As Mr. Mitchell notes, the low rumble of the alien machines' warning siren is likewise chilling. However, the script is rife with logical errors. (why would the aliens wait a million years to attack when they could have overrun the earth before humans even existed?) and unlikely events (such as the plane that crashes on the house in which Tom Cruise and his kids are hiding—not only doesn't the plane kill them, it doesn't even catch the house on fire!).

I also accord with Mr. Mitchell about the original WOTW's religious aspects. He makes an excellent point that in times of distress, particularly on a large scale, people often gather at churches and temples for comfort, thus making it only logical that humans would do the same thing as the Martians ruthlessly routed city after city. We've all heard of foxhole conversations—perhaps there might likewise be storm shelter conversions. I anxiously await the next installment of Mr. Mitchell's series. (A SCARY Childhood in the Bronx Installment #3 Heroes of the "Tube" (Before the Line Blurred) appears in the SCARY MONSTERS 2012 Yearbook on sale now so don't miss it. As I type this I'm not sure if Installment #4 will appear in this issue since I haven't received it yet. -D.D.)

Also in SMM #81, David Elijah Nahmod's review of PIRANAH 3D resonated with me. I agree that atrocity films sport all the entertainment value of a concentration camp, and I am thankful that SMM has never promoted "torture porn" (such as found in the seemingly endless SAW film series). Dennis, it is to your credit that you have not given vent

to the senseless nihilism and callousness of movies such as THE MIDNIGHT MEAT TRAIN. But I know that the argument about "how much is too much" in horror movies is an old one—however, I think the key doesn't necessarily lie in the actual graphicness of the violence, but in the context of that violence. For example, in one sense, SAVING PRIVATE RYAN is a horror movie, especially the harrowing D-Day opening, but the context of the violence was the necessity of a war against Nazi Germany, and the sacrifice of the soldiers had meaning in that they were keeping a brutal fascist power from taking over the world. In "torture porn," there is no meaning, and indeed the absence of meaning is what many of its adherents seem to find exhilarating as they savor needlessly protracted scenes of human suffering and degradation. Bread and (bloody) circuses, anyone?

In closing, thanks again for a wonderful magazine that is both nostalgic and current.

Take care,

MIKE BOGUE Ozark, AR

Hi Dennis,

Secret Photo is from: ZANTI MISFITS episode of THE OUTER LIMITS.

Really enjoy the magazine, it is my favorite magazine on the market. I have read monster magazines since late 50's and early 60's.

Keep up the great work!

JIM NELSON Fayetteville, AR



As Jim reveals above, crawling on the arm in last issue's SCARY SECRET PHOTO was one of the ZANTI MISFITS. A lot of you crawled out of the woodwork with your correct answers...Doug Ferrini of Downers Grove, IL; Russell Krick of Convoys, OH; Joe Schlutz; Bob Stutzer of Richmond, IN; Jeff Barnes of Bridgeport, WV; Megan C. Pup of Roseburg, OR; Freddie Poe aka D. Vollen MD; Jim Nelson of Fayetteville, AR; Michael Dodd of

Cleveland, TN; Ken McClelland of Reston, VA; Timothy Waddell of Muskogee, OK; Edmond Lee of Chicago, IL; Seth Dewey of North Tonawanda, New York; Michael Aguilar of Coolidge, AZ; Jon Fry of Circleville, OH; Richard Lamphear of Lisbon, NH; David Langford of Atlanta, GA; Ralph Costantino of Lorain, OH; Kim Neidigh of San Antonio, TX; Gary Green of Stilwell, OK; Randy Jamison of Bakersfield, CA; Lawrence Loftin of West Monroe, LA; Pamela Caron of Portland, OR; Andres Castro Jr. of Venice, CA; Duane Cornella of New York City; Thomas Knecht of Lexington, KY; Robert Martin of Brooklyn, NY; Mark Hadzega of Middlebury, CT; Jeff Cox of Haddam, CT; Ken Monegar of Milwaukee, WI; Robert Pelts of Quebec, CANADA; Jeff Kurta of Bessemer, MI; Gary Alan Duncan of Aberdeen, MD; James R. Parady of Old Town, ME; David "The Rock" Nelson of Des Plaines, IL; Jerry Boyd of the Void; Donald Hensel of Riverside, CA; Dan Sweet of Hamilton, OH; and Andrew Sharpe of Crayford, ENGLAND. Here's our latest All New Thrills! And SCARES! ...

SCARY SECRET PHOTO???

And also doubles as a mock-up and not actual cover for our next SCARY issue. Send your answers to:

Sam Scare c/o

Druktenis Publishing

348 Jocelyn Pl.

Highwood, IL 60040

Scaremail@aol.com

Don't forget to also send in your SCAREMAIL and MONSTER MEMORIES!





DESTINY VAMPIRE MERMAID is
TM & ©2012 by Dennis Drukens



DESTINY —THE VAMPIRE MERMAID ON The Island of Terrors

Part 3

(Part 1 and 2 debuted and appear in the SCARY MONSTERS 2012 YEARBOOK, MONSTER MEMORIES #20.)

by Mike E. Pringle

Suddenly the ground begins to shake and a large oval machine bursts out of the ground; it is followed by four cylindrical objects that seem to sprout up around the machine. The four cylinders open simultaneously to unleash four plant-like humanoids with faces resembling a large Venus Fly Trap. Worst of all they are armed with powerful energy rifles that they immediately begin to fire when they are free of their cylinder casings. Destiny runs for cover once again—ducking first behind some rocks and then a small stand of trees that fortunately are just what they appear to be—real trees.

The plant soldiers march after her in a two by two formation, while continuing to shoot at Destiny. From behind her cover, Destiny uses her energy blast to fight back. With each direct hit, the soldiers each burn up until all are reduced to ash. The cylinders drop back into the ground only to reappear seconds later to release four more soldiers.

The battle goes on for some time; each round Destiny takes out four soldiers and then four more appear to take their place. But the soldier's skills in speed and marksmanship increase with each new set. Destiny figures that the oval machine in the rear is responsible for this effect, so she changes the focus of her attack to the master controller of the teams of soldiers. Unfortunately the oval machine is protected by a force field.

While continuing to battle waves of soldiers, Destiny makes a critical observation. She realizes that with each set of four, three are very skilled, but easier to manage than the fourth, and that no new soldiers arrive to assist the remaining soldier. She also observes that when the master machine is working on producing a new set of four, its force field is noticeably weaker.

Working with this knowledge, Destiny destroys only three of the current wave of humanoids. Keeping the fourth soldier under control and avoiding its shots, she moves toward the oval machine. As she progresses, she grabs the biggest rock she can lift with one hand, while continuing to send energy blasts as warning shots with her other hand. With perfect timing, Destiny fires a deadly energy blast at the soldier and hurls the rock at the shield of the oval machine just as the shield weakens to coincide with the manufacture of four new soldiers. The rock manages to get in and do some damage, but the shield remains intact.

Destiny starts to hit the shield hard with her energy blast, but soon she has a new set of dance partners. These soldiers



proceed to corner Destiny in front of the oval machine and, like a firing squad, they all fire at the same time, but Destiny dives over the shots just in time; the four green stooges hit the force field instead. Not to be left out Destiny also fires a very powerful energy blast at the shield. The combined blast effect overloads the shield, causing it to explode. This explosion also disintegrates the plant soldiers who were closest to the shield.

Slightly dazed, but still very aware of her situation Destiny immediately targets the now vulnerable machine. Using a massive energy blast Destiny cracks the machine down the center like an egg. The machine sparks then dies out before it can create a new batch of soldiers. Destiny, now exhausted, drops to the ground in a sitting position. Her well-deserved break is promptly cut short with Brogan's arrival.

"I should be furious over all the damage you've done, but I'm just too impressed!" says Brogan. Destiny quickly recognizes his voice and gets to her feet. She staggers toward Brogan, ready to take him down. Brogan presses yet another button on his remote and gives Destiny a knockout jolt.

Destiny slowly wakes up from yet another unwelcomed slumber. As her vision clears she realizes she's in a cell. Instead of a door she notices that the way out is blocked by another force field. She sees the woman in the white hooded cloak standing on the other side of the barrier. Even though her face is covered, Destiny immediately recognizes her.

"Senalda! What are you doing her?" asks Destiny.

Senalda removes her hood and cloak thus confirming her identity.

Destiny continues, noticeably agitated, "I thought you were in danger, I received a message telling me that you and your coven needed my help!"

"Oh I *did* need your help Destiny, and you gave it simply by showing up," Senalda replies as Brogan walks into view and stands next to her.

"Who needs enemies? Right Destiny?" Brogan chortles.

Part 4

Destiny shouts as Senalda in anger, "You lured me here to hand me off to this psychotic pariah? Why?"

"Brogan here specializes in capturing and studying extraordinary beings. He pursued my coven for years, and was particularly obsessed with the ways of the *B'Tola*. Such as our superior spell casting and weapons conjuring skills," explains Senalda.

"With all your power, why work with him?" Demands Destiny. "You could have easily taken care of *him*!"



"One of our *sisters* gave some useful information to Brogan. It was enough for him to gain a huge upper hand. He captured several members of the *B'Tola* Coven and brought them to this island for study and put them to work," Senalda explained. "Then, in time I realized Brogan had the right idea, so I joined him."

"Are you saying you sold out your own people?" Destiny asks in disgust. "Me? Oh no. Someone else did *that*. I just realized I needed to be on the winning side," explains Senalda.

"So why get me in the middle of this?" demanded Destiny.

"The answer is simple. I asked Brogan why he was wasting his time on witches and the rest of those low-end creatures, when he could have the most unique and extraordinary being out there—*A Vampire Mermaid*!" scoffed Senalda.

"YOU SOLD ME AND YOUR PEOPLE OUT!" shouts Destiny furiously. She is so enraged that she tries to crash through the force field to get at Senalda, but the field repels her, sending her to the back of the cell. Destiny quickly shakes it off and glowers menacingly at Senalda. Seething, Destiny continues, "When I get out of here I'm going to beat you until you're an inch from death. Then I'll enjoy our blood as it flows out of you freely."

Senalda laughs at Destiny and replies, "Life is GOOD! You know I never found out who that Cain sister was. I really should thank her!"

Brogan agrees, "Life IS good and it's about to get even better." Then, turning to a second hooded woman he continues, "Make sure she's securely locked up."

The second woman was standing quietly in the corner of the



room, and remained unnoticed by Destiny until then. This second witch conjures a sword and uses the handle to strike Senalda from behind. With Senalda dazed, the witch uses a device to inject an implant in the back of Senalda's neck, before tossing her to the floor of an empty cell and switching on the force field. Then yanking off her hood and cloak, the second witch reveals her identity.



Destiny immediately recognizes her. "ZARITA? You did this to your cover and your own sister?" Destiny exclaimed.

Senalda, who wasn't hit too hard, shakes and clears her head before looking up at Zarita with shock.

Brogan simply laughs at this turn of events. "Zarita told me all about your poor leadership skills Senalda. How change was desperately needed."

He pauses, as if for effect. "So she came to me and told me exactly how to take all of you down. In exchange she will be the new leader of B'Tola Coven—after I'm finished here of course," Brogan laughs some more.

Destiny now shouts at Senalda who is locked in the cell across from her. "It looks like the joke was on YOU all along!"

Destiny and Senalda are now



shouting at each other.

As the verbal abuse and threats escalate by the second, Zarita give Brogan a suggestion. "Professor since these two obviously want to kill each other, why not let them. Let them battle it out in the morning after your buyer arrives. This will give him a full demonstration of their abilities. Not to mention some excellent early morning entertainment."

Brogan nods his head in agreement, smiling in anticipation, before addressing his two prisoners. "You two have a very big day ahead of you. So I strongly suggest you get some sleep." Brogan hits a button on his remote and, with that both Destiny and Senalda hit the floor in unison.

Brogan and Zarita proudly march out of the room, leaving only Dr. Francis, who was quietly observing the events unfold in a far section of the room. Now left alone with the prisoners—as if forgotten—he openly reveals the concern etched on his face.

Destiny wakes up early, just before dawn the next morning, to see Dr. Francis opening her cell and placing a jar of red liquid inside, before quickly exiting and reactivating the force field before Destiny can get too close. Destiny carefully examines the jar then looks at Francis.

"Is this...blood?" Destiny asks.

"Yes it is," replies Dr. Francis calmly. "I know you need that right about now."

Destiny looks very concerned and puts the jar right back down. "Where did you get this?" she asks.



DESTINY ON THE ISLAND OF TERRORS CONTINUES IN SCARY MONSTERS #83!

The *Real* CASTLE of FRANKENSTEIN

by Lisa Debus

Every good horror story has a great origin. Whether it is history, folklore, environmental or political strife, something inspired the storyteller's imagination beyond the realm of the mundane comfort zone. Recently, a friend and I had the opportunity to trace the steps of time and space back to a landmark where one of the greatest horror stories was born: **FRANKENSTEIN's Castle.**

Situated atop Mount Frankenstein in the German city of Darmstadt, the ruins of this once great fortress remain a timeless relic of human creation. The castle's existence traces back over a millennium. For centuries, its purpose was familiar as many ancient castles in Europe: a place to defend from atop the mountain, with a noble family and others having lived within its walls.

To give a greater idea of the Castle's eerie past, here are the tales of two men with very intriguing connections to it:

Long before Mary Shelley lived, Burg Frankenstein already had a reputation for inspiring dark tales. Knight Georg von Frankenstein died in the Middle Ages (1531 AD), and a relief sculpture of him crushing a dragon beneath his feet sits within the Niederbeerbach Church. Stories of his doings were mixed with those of Saint Georg, a supposed dragon slayer, and so the legend endures that Knight Georg, in an attempt to save the girl he loved becoming the dragon's sacrifice, was killed by the beast's poisonous tail in its throes of death. Though he saved the beautiful Annamarie (and any other future local beauties worth sacrificing), the cost was his own life.

Another interesting story is that of "alchemist" Johann Konrad Dippel. Though many of his works and even writings about him were destroyed in World War II, researchers have done what they could to compile and preserve his fascinating life story. Dippel's legacy consists of bodysnatching from cemeteries, alchemy, finding (and then losing) the formula for the philosopher's stone, experimenting (not without the horrors of animal vivisection) on the separation of spirit and body, and attempting to create an elixir of panacea using human and animal blood. The credibility of some of these tales is less sound than others, but biographers can, with certainty, attribute the creation of Prussian Blue to Dippel and his alchemic trials. This powerful neurotoxin was infamously used in the World War II gas chambers.

One of Dippel's most mysterious legends was his demand for rights to Castle Frankenstein. In one peculiar document, he



bartered for the Castle in exchange for a "chemical secret," also providing conditions for the secret to be used. What this secret might have been remains unknown, but Dippel felt that the Castle Frankenstein was worth handing it over for.

Without devolving into a history paper, I would rather stress here what a magnificent destination Berg Frankenstein really was. My friend and I both have a deep love of Horror, so this trip was really something we had longed to experience.

It was November, and the fog had been thick for the entire drive through the German countryside. When we finally reached Darmstadt, an appreciation for it was setting in fast. As we began the ascent to the top of the mountain, I couldn't help feeling like nature had prepared the most perfect horror movie set-up imaginable. The fog thickened as the winding road took us deeper into a forest of tall, slender trees with

crooked, empty branches. With nothing to block out the sun besides the fog, everything disappeared into a white glow after a short distance. To top off the ambience, the ground was blanketed with burnt-looking red leaves.

We began to feel an overwhelming sense of seclusion and stillness. When we took a moment to turn off the car and step outside, it was completely silent. No birds, no wind. Just the distant rustle of leaves falling to the ground. A spider scuttling along the stones at my feet was the only sign of life.

As we stood there, looking up into the trees, my friend whispered with awe, "There it is!" A black mass loomed over a cliff, far above



us. We soon found the parking lot. Surprisingly (and thankfully), we were the only people on the grounds besides the gardener, who was

contentedly raking leaves from the entrance path; we thankfully missed the crowds of Halloween-enthralled tourists.

The castle itself was intimidating by any means. Walking through the front gate and across the bridge to the main courtyard felt like approaching a sleeping giant. A path around the castle held several fallen walls, worn stairways leading into the forest and a number of ambiguous structures. The towers loomed above us, old and perpetual. Though most of the original walls have fallen to rubble in recent centuries, the strongest bits have retained their original, dark-age glory.

Mary Shelley described it best, herself, "A monumental building, full of darkness; broken walls, mysterious mighty in the sobering November mist." Climbing the main tower offered a breathtaking and chilling view of the encircling woods and stifling fog.

Walking through the silent courtyard, I clearly understood the inspiration Mary Shelley found in this place. It is not a destination for the weak of heart or reason. It is easy to envision anyone secluding themselves in this archaic citadel, letting their darkest and wildest ambitions conquer their mind. *Frankenstein's Castle* is a place where time ceases to exist, and where one's sanity could potentially trickle away.



BABY BOOMER MONSTER MEMORIES

by Russell Krick

An original boomer born in 1946 I had the world ahead and it was great. After the war everything was being created including TV's, new toys, 3-D movies, science fiction was becoming more popular and people were happier and enjoying the peace. My mother was divorced and unfortunately we were poorer than most. This made every penny count so my older brother and I would save pop bottles from home and neighbors to buy things, comic, etc.

We lived in Hillsdale, Michigan and Saturdays were cartoons in the morning, maybe a movie in the afternoon on TV and Gorgeous George on Wrestling at night against Yukon Eric, hopefully.

The first movie I saw in a theater was a re-release of **KING KONG** in 1952, I think. My brother and the neighbor kids took me and I was so scared I sat on the neighbor girl's lap and hid my face. It was the start of many **MONSTER MEMORIES**.

We moved to Van Wert, Ohio in 1953. There were two movie theaters in town, *The Schine's* and *The Ohio*, plus two drive-ins, *The Ridgway* and *The Vandel*. We had no car so I had to stick to downtown movies. *The Ohio* always showed triple features and it was a mom and pop show, they were the nicest people to know and my Grandma would take me there because she loved movies and then we'd go across the street to *The Schine's* Theatre and watch their single feature. She couldn't afford the snack stuff but we always had fun anyways. Three movies for 25¢ was great until I turned 12, then I had to be choosy about movies so I chose monsters, sci-fi, and Disney movies. I'd save money till they had a monster show, then go. I was able to see most of the scary movies and once in a while they would have one of the spooky stage shows that my brother would take me to. Scared the heck out of me when the lights went out and the spooks would run down the aisles and touch you. William Castle movies were always anticipated and I do remember the nurse in the lobby made it creepier.

Once in a while *The Schine's* would have a morning cartoon



"The first movie I saw in a theater was a re-release of **KING KONG** in 1952."

show where they had 30 cartoons in a row. They gave free tickets at the gas station with a fill-up. Since we didn't have a car I would go down and beg for a free ticket. Some guys would give me one, some not, but when a customer didn't ask for it I might get theirs. We always counted too because the

cartoons were better than the old 30's and 40's ones on TV.

At Halloween in the '50's Van Wert had a Halloween parade and the whole town would go down to Main Street and have a good time. We dressed up in our costumes and walked down Main. Some had candy they threw to the crowd but we just danced a little. They had cinder and donuts at the courthouse.

We could go trick or treating back then for a week before Halloween and we would go out in groups of 3 or 4 at night and cover various sections of town. Loads of candy, apples, popcorn balls and no fear like they have now. The police would stop us and give us an apple and a smile.

I would go to the library and borrow the science fiction books and build spaceships out of poster board and tape. I couldn't afford plastic models but I made ones you could play with and crash for 25¢ poster board, **ROCKETSHIP X-M**, **DESTINATION MOON**, etc. all gave me ideas to play with and dream of the future of space. I was lucky because I saw the whole space story from movie fiction to reality as well as the atomic bomb "duck and cover" training films in school. The Civil Defense bomb shelter was in the basement of the People's Bank building, the sign is still on the wall outside.

We had a deli called Mac's that had comics in bags, 3 for 10¢ and that's where I first saw the monster comics, no covers but still good comics. I always looked for the creepy ones or



Russell and his brother at Halloween time in 1955.



Disney, Donald Duck especially, quite a difference, huh! You never knew what the middle one was till you opened the bag but if it was a scary one it was great, the worst disaster was if it was a romance comic.

The first good monster movies I saw were with The Bowery Boys. They made several hilarious ghost and monster movies. Then came the real 50's monsters, **THE THING**, **THEM**, **TARANTULA**, **THE DEADLY MANTIS**, one of my favorites and many more.

A dream job came my way when I turned 16. *The Ridgway*

THIS
WAS THE
DAY THAT
ENGULFED
THE
WORLD IN
TERROR!

THE DEADLY ANTIS



— CRAIG STEVENS · ALIX TALTON · WILLIAM HOPPER
— FLORENCE AMES · DONALD HENDERSON
DIRECTED BY RAYMOND JUDAN · SCREENPLAY BY MARTIN DONOVAN · PRODUCED BY WILLIAM ALLARD
A MONSTER MAGAZINE PRESENTATION



Russell was able to get a "dream job" at The Ridgway Drive-In formerly known as the Lincoln Drive-In one summer after he turned 16. The Drive-In was damaged by a tornado in 1962 and rebuilt again but after it was damaged by another tornado in 2005 it was not and all that remains is shown in the photo below.



out tickets till the booth closed. Then I could go to the concession stand and sit outside and watch the rest of the movies if I wanted to. Sometimes I could get a ride home but otherwise I walked home. It was worth it because I loved the movies.

When I graduated I worked full time at several jobs and in one year I bought a \$400 1958 Ford Fairlane and could finally go out of town to Lima and Fort Wayne Drive-Ins. I've been lucky to have seen most of the best monster movies at the theatres and enjoyed all the original 3-D movies as well back when it was invented. There are so many memories but for each one I write down I remember another so I've got to stop and give you all a rest. I love reading other people's **MONSTERS MEMORIES** and I hope you enjoyed mine. Stay scary and creepy forever!



'58 FORD FAIRLANE CLUB SEDAN

AMERICA'S BIGGEST FINE-CAR BARGAIN

Scare-reviews

by David Elijah Nahmod

BLACK MOON (1934, 70 minutes, Sony Pictures Home Entertainment)

Unseen for decades, the Val Lewton-ish chiller from then Poverty Row studio Columbia suddenly got a few airings on TCM and Fathom this past year. A minor, burn on demand DVD release followed. Directed by Roy William Neill (**FRANKENSTEIN MEETS THE WOLFMAN**), **BLACK MOON** is a mini-classic, well worthy of a rediscovery. The film is dark, very atmospheric and eerie in a way that gets under your skin.

The story is simple. Dorothy Burgess stars as Juanita, a wealthy housewife and society matron in New York who yearns to return to the tropical island where she was born—her family are the island's only white residents. She can no longer resist the call of the voodoo drums—she returns home with her young daughter. Original scream queen Fay Wray plays Gail, secretary to Juanita's husband. She's sent along to keep an eye on things.

The natives are restless. They seem to do little more than stand outside Juanita's home, chanting. There are numerous mysterious deaths as Juanita falls under the Island's spell. A terrifying sequence shows us the natives engaging in their voodoo ceremonies. The film's star black and white

photography underscores the aura of fear that lingers in the air.

BLACK MOON is a wonderful old melodrama. Largely devoid of special effects, the film is a stunning testament to the old adage that what you don't see is far more terrifying than what you do see. Terror lurks around every corner, in every shadow of this "island paradise." **BLACK MOON** is a slow, terrifying thrill ride.

Today's viewers may have a problem with some of the dialogue—white characters routinely make snide comments about "the blacks." This is, sadly, an accurate reflection of how people spoke in the 1930s. As the story progresses, it becomes clear how badly the natives have been treated by their white overlords—their anger and resentment is wholly justified.

Sony offers a barebones DVD release for **BLACK MOON**—there are no extras of any kind. Not available in stores, the disc can be purchased online at amazon.com or by visiting www.ColumbiaClassics.com.

Also sitting in the Columbia vaults—the still unlicensed **BEHIND THE MASK** (1932) with Boris Karloff and Edward Van Sloan, and **NIGHT OF TERROR** (1933) with Bela Lugosi. Hopefully those will follow soon.

RETREAT (2011, 90 minutes, Magnet Films)

Cillian Murphy, late of the recent zombie hit **28 DAYS LATER** as well as **THE DARK KNIGHT**, heads a very small cast in this creepy British chiller. Murphy and Thandie Newton play Martin and Kate, an unhappily married couple trying to rebuild their lives on a small island

where they alone are staying. It's cold, wet and dark. They seem to need the solitude.

Vacation plans are disrupted when a blood soaked soldier (Jamie Bell) shows up on the island. He tells Martin and Kate that they need to seal up the house—he claims that a deadly, airborne lung disease is sweeping across Europe and heading their way.

Soon, an even deadlier game of cat and mouse is underway. Is the soldier telling the truth? Who's in control?

These three characters are the only ones viewers will see for most of the film's running time. The rain and windswept island makes for the perfect locale for this genuinely terrifying chiller. The acting is superb—Bell is monstrously effective! Only three people on screen in a single set setting, yet **RETREAT** mesmerizes as it frightens. It builds to a disturbing, and very surprising conclusion. Magnet offer a *Making Of* documentary along with the feature.

RABIES (2010, 94 minutes, Image Entertainment)

Billed as "the first Israeli horror film," **RABIES'** cover art mislead some to believe that it's a zombie flick. It is in fact a slasher film, albeit unlike any previously released.



The Freddy/Jason wannabe in **RABIES** is barely seen. Rather than actually go on a killing spree, he tries to go on one. In the single most complex screenplay ever written for the slasher genre, his attempted actions set in motion a series of bizarre coincidences that cause virtually the entire cast of the film to die horrible deaths—one after the other. But the would be slasher isn't doing the killings. His tragedy is that he has no idea what he's done to these hapless souls.

The deaths include clubbing, an impaling, an explosion, and other horrible endings. All in the space of a single afternoon.

RABIES is relentlessly grim, and unnerving. It's a slasher film for the intellectual set—a superbly acted, intense gorefest for people who hate slasher films.

The film is spoken in Hebrew. Subtitle options are offered in English and Spanish.

Shalom, y'all.



SURGIKILL (1989, 88 minutes, Media Arts Productions)

Gotta hand it to the late Andy Milligan. Like his predecessor Ed Wood, Milligan made his films on his own terms, with zero budgets, often acting as his own crew. The films were, for the most part, silly horror spoofs. But the determined auteur got them made and into theaters, where they achieved an underground cult status that remains alive to this day.

SURGIKILL, recently released on DVD, was Milligan's final film. He died prematurely of AIDS soon after its release.

SURGIKILL is set in the world's worst hospital. Single named, attractive star Bonivier is Dr. Grace Goode, and the hospital is her family business. Goode Community Hospital is a place where a lot of people die—some due to medical incompetence, some because an escaped mental patient is on the loose, killing patients and others who cross his path at Goode.

The humor is silly. Dan Forster-Jones plays a front desk nurse in drag. When she gets obscene phone calls, Nurse Satchett plays along with the caller. Foster's over the top comic timing is spot on. A detective comes to the hospital to investigate all the deaths—he's an Oliver Hardy impersonator (not a very good one).

Doug Farnes, who once played an orderly on the soap opera **GENERAL**

HOSPITAL, steals a few scenes as the charming Dr. Albert Schweitzer, a 16 year old prodigy who assists in surgery. Lynne Angus plays Nurse Wanda, his love interest. Their scenes together are sweet and goofy, though he warned: Albert performs an unmentionable act on Wanda's finger!

The laughs keep coming as the body count increases. **SURGIKILL** looks as cheap as it is. Some of the jokes fall flat. Other comic sequences involving head pans are revolting. But when the jokes work, they're hilarious. Incredibly over the top but strangely endearing and fun, **SURGIKILL** will appeal to monster kids who always dreamed of seeing their homemade 8mm monster movies get a commercial release and find an audience.

APOLLO 18 (87 minutes,

Anchor Bay Entertainment)

BLAIR WITCH PROJECT in Outer Space.

APOLLO 18 follows a

group of American

astronauts to the moon in a

1974 journey that the public

was "never told about."

There, they find the remains

of a Russian mission,

including a dead body.

Soon, our hapless spacemen

find that they are not alone,

and that they've been

sacrificed by the American

government.

Shot in cinema-verite style,

the film alleges to be edited

together from footage actually shot by the astronauts. Stylistically,



APOLLO 18 is a cousin to **BLAIR WITCH**, though scarier. A claustrophobic film, **APOLLO 18** is exclusively set on their ship, and in the small area of the moon where they make their horrifying discoveries. They're cut off not only from master control, but from the rest of the universe. We feel their desperate isolation, as an unexpected Moon life form closes in for the kill. The brief glimpses we get of their new "friends" may leave you screaming!

One minor complaint: the film opens and closes with screen titles that give some info on the script's back-story. Good luck in trying to read them—the lettering is so small, you can't make the words out.

Anchor Bay offers a 3-in-one release for **APOLLO 18**—DVD, Blu-Ray and a computer playable digital copy all in one package.

SCARY Reading:

FRIGHT NIGHT ON CHANNEL 9: SATURDAY NIGHT HORROR FILMS ON NEW YORK'S WOR-TV, 1973-1987

by **James Arena** (216 pages, softcover, photo illustrated, \$35, McFarland Publishing)

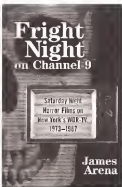
SCARY MONSTERS scribe James Arena offers up a mouthwatering history of New York City's WOR-TV. As the writer points out, WOR was the TCM of its day.

Channel 9 was the house that **KONG** built, Arena reports. WOR was the lowest rated station in the tri-state New York City area until it launched its **MILLION DOLLAR MOVIE**, and ran **KING KONG** (1933) daily for a week. The station was astonished by the numbers it got. Soon, **KING KONG**, **SON OF KONG** (1933) and **MIGHTY JOE YOUNG** (1949) were staples on Channel 9, broadcast for many years as a triple bill every Thanksgiving.

Arena tells the entire story of this little TV station that could. Launched in 1949, WOR (now WWOR) never really caught on with viewers until it purchased the entire RKO film library—which included the "gorilla movies," and the Val Lewton films. WOR executive Chris Steinbrunner, a voracious fan of classic horror, began programming as many genre titles as he could. Partially because he loved the films, and partially because "scary monsters" gave WOR its first real taste of success with viewers. Though Steinbrunner has since passed on, Arena was able to interview other WOR players from the period, who expressed their astonishment that **FRIGHT NIGHT**, a little, late high, non-hosted horror movie show was so fondly remembered.

No question about it—for nearly three decades, WOR was the go-to station for New Yorkers who loved classic films. **MILLION DOLLAR MOVIE**, which used Tara's Theme from **GONE WITH THE WIND** as its opening theme, was a Channel 9 staple and is still a New York TV legend. But for horror fans, it was the 13 year run of **FRIGHT NIGHT** (1974-1987) that made Channel 9 so beloved. The show aired late nights on Saturdays, and included the Universal Monster classics, Hammer horror, and drive-in flicks from the 60s and 70s. With love and affection, Arena tells the story of how **FRIGHT NIGHT**—and other Channel 9 horror showcases, came to be. For the most part, they were built around the stunning success enjoyed by **KING KONG** on **MILLION DOLLAR MOVIE**.

These days, Channel 9 is but a shadow of its former self. The station airs syndicated trash/talk shows and recent sitcoms—rarely is a movie even in sight. But for those of us who were old enough to recall when local TV was not only our only option, but a wonderful option for catching up on the classics, James Arena's **FRIGHT NIGHT ON CHANNEL 9** will be a magical trip down memory lane.



SCARE-NEWS

SCARE-NEWS 82

by Dr. Johnny Scareshock

It is time for you to be prepared or you will be one of the seventy percent. I don't know if it will be from a zombie invasion or an alien invasion but you have to be ready.

Had I not seen this on the Smithsonian channel, I would have thought the whole thing a gag but the U.S. government does strategic planning in the event we are invaded by aliens from outer space. Scenarios are examined and explored and the results are shocking.

First the question is asked, "Why would the aliens want to harm us?" If the answer is that they want to colonize or harvest our resources then the outcome ends one way. If they simply want to destroy us the outcome ends another way.

If the aliens want to destroy us we will be exterminated anywhere from several hours up to within three or four days. That's it. Done. The end.

If they want to colonize us or harvest our resources then we stand a very good chance of defeating them. That is the basis for the **FALLING SKIES** TV show. The theory is that it takes the aliens a long time to get to Earth and they only have so much material and alien power with them that by destroying it and picking the aliens off one by one we will win in

the long run.

The bad news is that up to seventy percent of the human population will be destroyed. And most of the destruction will be humans killing each other.

You see, the purpose of the government studies is to see how well we would respond to emergency situations and the outlook is not good. By studying natural disasters like Hurricane Katrina our experts have learned that people fail to prepare. They do not evacuate when instructed but rather wait until the last minute. They don't keep their gas tanks full believing they could get gas on the go. Instead they run out of gas and end up blocking the highway for others who are behind them. And they fail to keep survival supplies like food, water, batteries, and such on hand just in case something happens. So in desperation people start stealing from other people and the killings begin. We do the work for the aliens. And it may not be aliens. It could be some type of airborne virus. In any case mass panic will do more to harm the human race than whatever the threat to it is. The question you gotta ask yourself is, do you feel lucky, punk?

Hey, welcome to another **SCARY** issue of **SCARE-NEWS**. That's right it's getting creepy in here. The dungeon is filling up with madness and the monsters want to escape!

UNIVERSAL AT 100

Universal Studios turns one hundred this year. The studio kicked off the year announcing its plans. First will be a redesign of the studio logo. Next the company plans a restoration of thirteen films. Among the films scheduled to be restored are **DRACULA** (Bela Lugosi version), **DRACULA** (the Spanish version), **FRANKENSTEIN**, **BRIDE OF FRANKENSTEIN**, **THE BIRDS**, **SCHINDLER'S LIST**, and **BUCK PRIVATE**. No Lon Chaney movies are scheduled for restoration. No other Universal monster movies are scheduled for restoration so let the rumors die here.

SCARY 82! The SCARY PARTY CONTINUES IN 2012! 092 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



And if you didn't know it, Universal also has a web channel for horror. Check out NBCUniversal's **CHILLER**. The site plans to tap into different veins of horror fandom. I haven't been there yet so I can't tell you much about it.

MORE ON MOVIES AND TV TOO

Last issue I told you about a movie Sid Haig was starring in called **THE LORDS OF SALEM** about a coven of 300 year old witches returning to Salem. What I didn't tell you is that this movie is being directed by Rob Zombie and also stars Daniel Roebuck, Clint Howard, Udo Kier, Lisa Marie, Bruce Davidson, Dee Wallace, Christopher Knight and a lot of other familiar faces.

Speaking of Danny you probably saw him as a Barrow Swine in the TV show **GRIM** (trust me, his friends will constantly remind him of this role). Danny also stars in **JOHN DIES AT THE END**. The movie co-stars Paul Giamatti and recently premiered at the Sundance Film Festival. The movie is made by the same people who made **BUBBA HOTEP**.

In **JOHN DIES AT THE END**, a new drug is turning on kids to an out of body experience. The experience brings back monsters from another dimension who plan to invade Earth. Like **BUBBA HOTEP** I think you may have to buy this one on disk.

Warner Brothers has postponed the pre-production of the long awaited **AKIRA** anime movie until the story can be reworked. This project has been taking a long time and anime fans are getting annoyed.

Disney is planning another movie based on one of its theme park rides. This one has to do with the Matterhorn ride and there may be a snow beast in it.

Fans may be waiting a long while for the next gem from writer director Larry Blamire who brought us **DARK AND STORMY NIGHT** and **THE LOST SKELETON OF CADAVRA**. Larry and his wife moved back East last year. He plans to be a **WONDERFEST** but doesn't have anything big on the table for his fans. Larry did a video short on film pioneer Henry Handy sometime last year but that's it. I hope he returns to the big time soon.

Those of you who follow IDW comic books may be thrilled to know that the comic book series **CRAWL TO ME** is slated for the big screen. David Armstrong who was the cinematographer for the **SAW** franchise will direct the film.

On TV, **THE WALKING DEAD** series got picked up for a third season. The third season will jump from 13 episodes to 16 due to the increased zombie population.

NBC has been losing the ratings war for a while now so the network has ordered a record number of pilots: 19. A dozen of those pilots will be half hour sitcoms. In this lot is a reboot of **THE MUNSTERS**! That's right, **THE MUNSTERS** may return to television as a summer series. The big surprise is that it is not listed as a half hour sitcom but a full hour drama!

Insiders say that a script was submitted to NBC last September and the bigwigs there liked it and kept it on the table. The series is supposed to be faithful to the original and go more into the creation of Herman so keep your claws crossed that this one will take.

BOB BURNS

The **BOB BURNS** documentary by Frank Dietz is complete and screenings have been held on the West Coast. I am sure Frank will be airing it at **WONDERFEST** too. By the time this magazine sees print copies ought to be available for sale. If we don't have it here in these pages you may want to check out the classic monster website like the Universal Monster Army for more details.

REMAKE THIS

The lawsuits are finally over and now the 1994 movie **THE CROW** can be remade. Big deal! The movie isn't twenty years old and it must be remade.

Two movies really scream to be remade (three if you count **ROBOT MONSTER**) but no one will touch them because of who the director is. I am talking about **2001: A SPACE ODYSSEY** and **A CLOCKWORK ORANGE**. Both movies are masterpieces. As a kid I yearned to see **A CLOCKWORK ORANGE** but because of its rating I couldn't see it until I got to college.

I loved both movies but they are sorely dated and scream late 1960s early 1970s. Seriously! I find them very difficult to watch now. No one wears white boots here in the future and when's the last time you saw anyone wear false eyelashes with a black derby?

Yet no one is remaking these films because Hollywood is still in awe of Stanley Kubrick (did they ever make a Kubrick of Stanley Kubrick?).

Let's get on the stick, Hollywood!

LOOK IN YOUR TOY BOX

While a lot of monster goodies have been popping up here and there the big dollars are in superhero toys. With the success of so many superhero movies and more of those movies being made every year the toy companies are gearing up to bring those heroes to the toy shelves. Warner Brothers renewed Mattel's licensing deal that will see the studio earning millions in extra revenue.

Marvel Comics action figures will be abundant as well with all of the movies coming out this summer and Disney producing more animated TV series based on Spider-man and the Avengers. It will be difficult navigating the toy shelves if you hope to find something other than a Marvel or DC superhero toy.

Don't despair, the monsters have not been forgotten! New lines of clothing featuring the classic Universal Monsters should be hitting the shelves about now. You can find the monster wallets for sale in this very magazine but there are also T-shirts, hoodies, and handbags featuring the classic monsters.

MUNSTER fans will have to go to a horror convention or a comic book store (or within these very pages) to find the new line of **MUNSTERS** action figures. These figures are very detailed seven inch gems with a lot of cool extras. You get Herman, Lily, Grandpa, and Marilyn, and Eddie are coming soon. The thing about Eddie though is that he looks more like Happy Derman than Butch Patrick.

DAWN OF THE DEAD zombie Bubb is also available as a seven inch monster. You can add him to your **WALKING DEAD** zombie collection.

The coolest item in my eyes is the new Moebus upcoming **BRIDE OF FRANKENSTEIN** kit featuring the Bride and Franky sitting on a bench looking at each other. This piece is masterfully sculpted and I will be happy to add one or two to my collection.

Fans of the classic 1970s **STRANGE CHANGE** model kits may be excited to know that Revell has re-released **THE MUMMY** and the **VAMPIRE** kits. These were a lot of fun back in the day. You opened the lid and saw one monster then closed the lid and re-opened it to see another. I had and still have the original **MUMMY**. I will have to add the **VAMPIRE** to my collection.

COLLECTING COLLECTIBLES

I just chuckle when I see a 1990s monster toy on ebay listed as vintage or old. To me it's still brand new. I've been slowing down in acquiring new stuff and just concentrating on the gems of my childhood but to me anything from 1990 onward is still considerably new.

How are you doing with your monster collection? Do you have your top hundred yet?

Stills were unheard of when I was a kid but bubble gum cards were

everywhere and seemed to cover a lot of subjects. I had a lot of them which my sister and girlfriend destroyed one rainy afternoon by writing on the cards, crushing them, or tossing them out into the rain. So that is what I have been working on lately, rebuilding my card collection. A few gems escaped unscathed but my **PLANET OF THE APES** and **DARK SHADOWS** sets were gone along with most of my **BEATLES** cards.

They are back now and looking very good.

I don't believe that many of us set out to be collectors. I think it just happens. We see something we like and keep it. Soon we have a bunch of related items and suddenly we have a collection.

As a collector I know that we all love our collections and within them we have a secret collection. Let's face it. If we were to sell off our collection most of it wouldn't bring much money but we all have a few gems that we'd go to the ends of the Earth to protect. You've heard me talk about Dan Roebuck's once massive collection and how it was displayed yet Dan didn't show it all. There were goodies that he collected that just took up space. We all have stuff like that. It's the secret collection that makes collecting fun.

There are a few pieces from my childhood that I'd want to have with me to the end while other stuff, things other collectors might think priceless, I wouldn't give a hoot about. That is what makes collecting fun!

Many of you older Monster Kids remember the **STRANGE CHANGE MACHINE** with the plastic cubes that you put into the



heating chamber and watched as they unraveled into cool monsters. I never had them as a kid but my friend did. I couldn't get into the toy back then but I recently bought one on ebay and I am having a lot of fun with it because it brings back a memory to a time when I was just discovering monsters.

It amazes me how many people still rely on price guides. I bought a BECKETT baseball guide last year to help inform me during my collecting of a year set. At first I thought I was making great headway buying the cards I needed on ebay and barely paying half of the guide listed price until I found out that was the norm on ebay.

I firmly believe that price guides should use information from ebay to make the publication accurate. What good is telling me that a mint year set is worth \$7000 when the same set sells on ebay for just under \$3000?

Price guides are good for reference but it is the experience that you gain from scouring ebay and going to shops and other auction sites that will really make you an informed collector

HORROR HOST NEWS

I imagine my surprise when I am reading **DICK TRACY** in the comic strips and I see Dr. Gangrene staring back at me! The cool ghoulish host made a cameo appearance in **DICK TRACY** last fall. Larry Underwood, Dr. Gangrene's associate, told me

STRANGE CHANGETM CONTENTS



TO MAKE TIME CAPSULE BECOME A CREATURE FROM THE LOST WORLD:



Plug in **STRANGE CHANGE** Machine. Warm up for 5 minutes. Slide Expansion Chamber door open. Put Time Capsule in Chamber. Close door. Watch Time Capsule slowly open to become a creature. To get lost capsules, place them on the pre heat area before putting them in the Expansion Chamber.



WHEN CREATURE IS FULLY FORMED: Open Chamber door. Use tongs to take out space creature. DO NOT USE YOUR FINGERS—CREATURE IS HOT! Let creature cool. Now you can play with it.

TO SQUEEZE CREATURE BACK INTO TIME CAPSULE:



Put creature in Expansion Chamber and it is soft. To use it is soft, open Chamber door, take creature with tongs. When creature is soft, use tongs to put soft creature in Compressor.



Slide clear Compressor cover to left. Push Compressor Cover, or until it stops. Turn crank until you have squeezed the creature back into a Time Capsule. KEEP IT SQUEEZED FOR A MINUTE OR SO UNTIL TIME CAPSULE HAS COOLED.



TO RELEASE CAPSULE: Turn crank to LEFT in an opposite direction. Slide clear cover open and release your creature with tongs.



THE GREEN 3-D BASE IS THE LOST WORLD HOME FOR ALL THE CREATURES. FOR MORE LOST WORLD FUN... PLAY WITH YOUR CREATURES ON THE COLORFUL MAP OF THE LOST WORLD ON THE OTHER SIDE OF THIS SHEET

NOTE: 2 or 3 different creatures can be compressed into ONE Time Capsule. To make Lost World Creatures even more exciting, outline eyes, ears, etc. with a blue pointed felt tip pen.

*not included in the box

that the doctor had some fans in high places. I believe it. It was a fun treat and I urge you all to go online and seek out these strips because they were a lot of fun to read.

I heard from Zacherley when Joe Paterno passed away. I am a Penn State and I will always be one. It's difficult to explain the feelings and emotions to someone who was not a student at Penn State. Joe was family whether you knew him or not. I'd met the man several times and I was always impressed at how humble he was and how low key he was.

Zach was a fan of his too and it was nice to hear from Zach during this time.

Coming in time for the April **CHILLER THEATRE** show will be **ZACHERLEY ILLUSTRATED**. My number one Zacherley artist, Jeff Salisbury, informed me that he has made corrections to our original stories so I am looking forward to see how this all plays out. Of course Larry Underwood and Mike Konell will have their art showcased in the book as well as my long time buddy Frank Garofolo. Frank introduced me to British artist Mark Owen who has contributed a back cover and several splash pages to the project. I think Zacherley fans will have fun with this book.

Speaking of books, my **VAMPIRA** and **DR. SHOCK** books are **OUT OF PRINT!** Buy them here or at oldies.com because you can't get them anywhere else, even from me!!

I still enjoy watching *Svengoolie* on Saturday nights. I don't get why he airs Abbott and Costello and Marx Brothers comedies sometimes but I do enjoy the horror host.

OTHER NEWS

Once in a while I will tell you about weird Pennsylvania. Well, here is a tidbit that could only happen here. In a local drug deal gone wrong resulting in a murder, two people were arrested, the killer and his accomplice, a teenaged girl named

Fatima Ghoul. Now doesn't that sound like the name of a horror hostess? When I read that, I fell out of my chair! Were her parents comedians or horror fans? What a waste of a perfectly good horror host name!

I don't get to visit at the Universal Monster Army website much anymore. Time just slips away.

I took down most of my pictures from Facebook and eliminated all the personal stuff. I learned that I was signed up for over sixty groups or clubs, many I'd never heard of so I deleted almost all of them from my file. Oh, and I deleted over 100 friends. I had no idea who these people were. I looked on their pages and learned they hardly posted but just seemed to want to collect friends. For what purpose?

Then I learned I was signed up for LinkedIn. I have no idea what the site is for but I get regular announcements that I am being followed by some people and others are requesting to join me. What for? As soon as I get the time I will complain to LinkedIn and have my name removed. In the meantime my dead Twitter account seems to have gotten a good number of followers. Why do people feel it is important to be "connected"?

Besides this awesome magazine I also write for **B MAGAZINE**, the magazine for Baby Boomers. Last Fall's issue ran an interview with Kyra Schon that I did. Forthcoming will be an interview with artist Roger Kastel. He is the guy who painted the *JAWS* movie poster and had it stolen from him. Later on the magazine will run a piece I did on Zacherley.

Those of you who enjoyed my **RETURN OF THE MONSTER** series in **CASTLE AND JOURNAL OF FRANKENSTEIN** may be excited to know that it is being expanded to full book length (more blood and bodies) for publication sometime down the road.

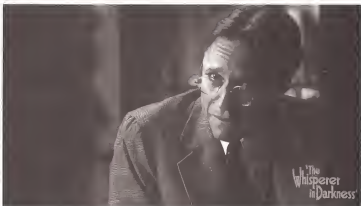
Until next time, stay frightened!!!!

SCARY FILM REVIEW: THE WHISPERER IN DARKNESS

by David Hawk

It all started with the floods in Vermont in 1927. The rivers and streams had washed up drowned sheep and "other things" in their overflowing swells. Some strange things were reported to have been found in those swollen waters. A farmer by the name of Akeley had started writing to Assistant Professor Albert Wilmarth about strange "things" encircling and surrounding his farm up in the hill country of Vermont. Albert Wilmarth writes that "such things do not happen today." He enters into a debate with the well-known writer, Charles Fort, broadcasted over the radio. Professor Wilmarth loses and is embarrassed in front of his peers. After the debate, he is confronted by George Akeley, the son of the farmer whose views he has been pooh-poohing in the local papers. Albert is shown photos of tracks made around the farm and a strange black stone Farmer Akeley found in the woods. Intrigued, but not convinced, Professor Wilmarth settles in to teach and lick his wounds. Farmer Akeley announces that he is sending the black stone to Professor Wilmarth via his son. Neither ever arrives. Farmer Akeley sends one more letter, this time typed, inviting Professor Wilmarth to come and visit him. Professor Wilmarth accepts and thus the story begins to thicken....

Once in a long while, a person will see a great film. Various studios do manage it, even today (though not often). But if that movie is a great film based on the writings of H. P. Lovecraft, you know it must be The H. P. Lovecraft Historical Society. Yes, HPLHS has struck gold again, and we fans of good horror, love it. The HPLHS has released a gem of a film called THE



Professor Wilmarth (Matt Foyer) had been warned by a fellow professor not to go to the Akeley farm, but as a folklorist he MUST know what is going on, and this proves highly dangerous in THE WHISPERER IN DARKNESS, a 2011 film from The H.P. Lovecraft Historical Society.



Charles Fort (Andrew Levan)
"The Whisperer in Darkness" ©HPLHS BY FUND LLC

WHISPERER IN DARKNESS based on the short story by, you guessed it, H. P. Lovecraft. This film, as per their methods of madness, has been done in the style of a film from the '30's. But what a film it is! This easily matches, if not surpasses their first effort, a wonderful silent film called THE CALL OF CTHULHU, a project also done in the Mythoscope process. (It must be seen, to be appreciated). But THE WHISPERER IN DARKNESS has a bigger budget and it is all on the screen (and in the ear, because, yes, this time they did a sound film). Sound is very important in this movie. The actors, all extremely talented, convey volumes with single word or inflection.

THE WHISPERER IN DARKNESS is a motion picture that could only be done today. Disturbing shots





Henry Aleley (*Barry Lynch*)



Hannah (*Autumn Wendel*)

and sounds that would have never passed the Hays Code in the '30's, abound. The filmmakers use every trick in the book to make you believe that everything has actually happened exactly the way it is revealed. This film builds slowly like a great horror film, layering one nightmare upon another until the fantastic ending. If you see it please don't spoil the fun and reveal the ending to your friends. Let them enjoy watching every last horror in **THE WHISPERER IN DARKNESS**.

One must mention the acting talents of Matt Foyer, Barry Lynch and the HPLHS's wonderful new discovery Autumn Wendel, who make you believe that this is more than a motion picture. They are magnificent at subtly convincing the audience that what they say and do is real. Just a look or a

throwaway line conveys pages of script. What would take the other studios millions of dollars, HPLHS manages to do for a fraction of that amount. They did special effects that

really ARE special and go along with the story rather than against the story (like most studios).

Buy this DVD. It is a fantastic value. You will not be disappointed....

SCARY DVD HEADLINE GRUES

The latest DVD & Blu-Ray releases from major studios and smaller independent studios

by Ron Adams

Believe it or not, before the Universal classic monster Blu-Ray releases start hitting stores, Universal has released a new DVD set. Don't get too crazy, it's nothing we haven't seen before on DVD. It's a re-packaging of **FRANKENSTEIN** (1931), **BRIDE OF FRANKENSTEIN** (1935), **DRACULA** (1931) and **CREATURE FROM THE BLACK LAGOON** (1954). It will feature original poster art on the cover. They're using an image of a **BRIDE OF FRANKENSTEIN** poster they haven't used before, which is kind of neat. The set is called the **CLASSIC MONSTERS SPOTLIGHT COLLECTION**. So, only the crazed Universal collector's (like yours truly) will probably be keenly interested in this re-packaging.

Also new this time around...a fresh batch from the Warner Archives....no straight on target classic horror...but interesting things. One of the most bizarre and interesting is **THE STORY OF MANKIND** that features Vincent Price as Satan and a phenomenal cast list, a real who's who of Hollywood. Even the Marx Brothers make cameos and Peter Lorre as Nero!

A couple of box sets are interesting. The **VINCENT PRICE LIMITED** set is a really nice thick box with a booklet. While the movies aren't anything we haven't seen on DVD before, the packaging is very nice. Also, the **FESTIVAL OF FRIGHT** box collects all three previously released DVD trailer collections to make one huge trailer collection.

Well, let's get at it...Here are the latest DVD releases to look for at your local retail stores, mail order outfits and on-line locations:

CLASSIC MONSTERS SPOTLIGHT COLLECTION (Four Movie DVD Set) **FRANKENSTEIN** (1931) Boris Karloff's name would never be forgotten after this classic from director James Whale. The fully restored version from Universal. Fritz, Fritz...stay away from the criminal brain....oh, no leave it alone, Fritz. Leave it alone. **BRIDE OF FRANKENSTEIN** (1935) If you don't have this in your collection—get it! This film has been analyzed and dissected on the lab table so much, need I say much more? It's a classic. Boris Karloff's second time out as the monster, quite crispy after being burned in the windmill fire from the previous film. Colin Clive is back as Henry Frankenstein. Ernest Thesiger is outstanding as one of Henry's old (and loony) teachers. Elsa Lanchester is beautiful and weird as the twitchy Monster's Mate! The scene of the monster in the flooded basement of the mill strangling a villager is wonderfully frightful! **DRACULA** (1931) A sheer classic. Critics gripe about the stagnancy and slow moving story....but without those elements it would lose an unworllydly ambience that I love. It may be slow in development at the beginning, but it's not boring. The actors are believable and the whole film can put you in a trance of uneasiness. Frye as Renfield is electric, Chandler is beautiful and frail as the Count's victim, Manners is frustrated and righteous, Sloan as Van Helsing is the quintessential hope that we look to....and Bela Lugosi became an icon stamped in the



minds of movie-goers forever with this film. **CREATURE FROM THE BLACK LAGOON** (1954) The Creature's first outing and the beginning of the last great Universal monster icons. Richard Carlson and the lovely Julie Adams command the cast of great character actors. Favorite scene: the Creature kidnapping Julie Adams and jumping overboard with her! (Universal DVD Set)

CREATURES THE WORLD FORGOT (1971) Hammer Films caveman movie of rivaling brothers Prehistoric adventure, but no dinosaurs this time around...just lots of cave guys and girls with fur bikinis. (Warner Archives)

FESTIVAL OF FRIGHT SPECIAL—3 DVD Collection Over 3 1/2 hours of classic horror and science fiction trailers. This set includes all three of the **FESTIVAL OF FRIGHT** volumes. Trailers include **DAUGHTER OF DR. JEKYLL**, **FRANKENSTEIN**, **TARANTULA**, **DEMENTIA 13**, **SON OF FRANKENSTEIN** and scores more! (Synergy)

FRANKENSTEIN JR. AND THE IMPOSSIBLES (Complete Series DVD Set) Here's one I remember sitting in front of the TV just loving as a kid....right up there with **JONNY QUEST** and **SPACE GHOST**. Frankenstein Jr. and the Impossibles is one half-hour packed with the adventures of two

of the most unusual animation creations of the legendary Hanna-Barbera studio. Buzz Conroy is a heroic boy-genius who builds the powerful robot Frankenstein Jr. When the Ghastly Genie, the Junk Man and other evildoers get up to their old tricks, "Frankie" and his young creator crank into action. The crime fighting coalitions continues with the Impossibles, a group of super heroes disguised as a beatnik rock group. At the directions of "Big D," Multi Man, Coil Man and Fluid Man make hot-rockin' musical justice thwarting thieves and corralling crooks with their transformative powers. All-family classic cartoon fun isn't just possible—it's guaranteed with this 2-Disc, 18-episode collection. (Warner Archives)

HEROES OF HORROR COLLECTION—DVD Set Over 17 hours of Bela Lugosi and Boris Karloff! Includes **WHITE ZOMBIE** (1932), **BOWERY AT MIDNIGHT**, **INVISIBLE GHOST**, **THE DEVIL BAT**, **THE CORPSE VANISHES**, **SPOOKS RUN WILD**, **THE APE MAN**, **BELA LUGOSI MEETS A BROOKLYN GORILLA**, **THE VEIL** (Complete TV Series), **SNAKE PEOPLE**, **ISLAND MONSTER** and **THE TERROR** (Allegro)

HYSTERIA (1965) A Hammer thriller. A man is recovering from a car accident and has amnesia. He has only small clues as to who he is...as he searches for himself and his life...a twisted tale of murder and chills unravels. Tense, Hitchcock-style creeper. (Warner Archives)

THE MAD ROOM (1969) Stars Stella Stevens, Shelley Winters and Beverly Garland. A companion for an elderly woman has her two siblings (freshly released from an asylum) come to live with her at the old mansion. The young brother and sister had murdered their parents and when they arrive at the old house to live with their sister, the chills start. (Warner Archives)

ON BORROWED TIME (1939) Stars Lionel Barrymore, Cedric Hardwicke and Bobs Watson. A young boy is cared for by his grandparents. Mr. Death (Cedric Hardwicke) shows up to take "Gramps." Barrymore as Gramps tricks death...stranding him in a tree! A wonderful fantasy film. (Warner Archives)

THE SPIDERS (1919-1920) From the director of **METROPOLIS**, Fritz Lang, comes **THE SPIDERS**. An wild adventure with a man on a quest to discover ancient Incan gold and a mystical "Buddha's Head" diamond. Through jungles and peril he finds a band of criminals called "The Spiders" after him. Almost 3 stunning hours! (Kino International DVD Set)

THE STORY OF MANKIND (1957) A crazy all-star cast in a morality play where the Spirit of Man (Ronald Coleman) and Satan (Vincent Price) debate over whether man is capable of handling the responsibility of nuclear weapons. Marx Brothers, Peter Lorre, Dennis Hopper all co-star. (Warner Archives)

TASTE THE BLOOD OF MONSTER BASH 2011 Note—This is different footage and extra



interviews not available on the other **MONSTER BASH 2011** documentary. Directed and documented by Cleveburg Productions. Fans having fun with vampires at **MONSTER BASH 2011**. See the intrepid Torn and Uncle Ira face a horror right out of Hammer Films. This DVD includes some in-depth interviews with **MONSTER BASH** Guests of Honor Veronica Carlson, Caroline Munro, Yvonne Monlaure, Robert Dix, Ed Nelson, Dawn Wells, Richard Gordon, Norma Eberhardt and starring the **MONSTER BASH** stock players in wrap-around segments. (Cleveburg-Creepy Classics)



VINCENT PRICE: LIMITED SERIES 3 Movie-DVD Box Set This DVD box set is nicely packaged with the movies: **TALES OF TERROR** (1962), **THE RAVEN** (1963) and **THE PIT AND THE PENDULUM** (1961). This sturdy box set include a full color booklet. (MGM-Fox DVD Box Set) ...and now also on Blu-Ray:

Nothing new to report since the past **SCARY MONSTERS** on Blu-Ray releases of classic monsters...still on the horizon is the re-mastered Blu-Ray releases of the Universal classics. They begin coming out later this year.

I have recently been able to look carefully at **THE PHANTOM OF THE OPERA** (1925) Blu-Ray release from Image. I have to admit that I did see the difference between DVD and Blu-Ray on this one. It was the most stunning clear transfer of this Lon Chaney landmark. Highly recommended.

Seek these latest releases out at your favorite store or, online at www.creepyclassics.com. Or, look for the **CREEPY CLASSICS** ad in this issue of **SCARY MONSTERS** for mail ordering! If you have questions, feel free to call me, (724)238-4317 or e-mail creepyclassics@creepyclassics.com.

Get ready for the next **MONSTER BASH CLASSIC MOVIE CONFERENCE** brought to you by **CREEPY CLASSICS** and **SCARY MONSTERS**. Our next show is the annual June blockbuster. This year has an underlying theme of prehistoric monsters, though all the classics are held near and dear! Guests include Martine Beswick (**ONE MILLION YEARS B.C.**), Ricou Browning (Universal's prehistoric monster—**CREATURE FROM THE BLACK LAGOON**), Julie Adams (with a new book too!), Gregg Palmer (**CREATURE WALKS AMONG US**), The EEGAH reunion with Arch Hall Jr. and Richard Kiel. Plus, Jimmy Hunt (**INVADERS FROM MARS**), Conrad Brooks (**PLAN 9 FROM OUTER SPACE**), Kyra Schon, John Russo, George Kosana (all from the original **NIGHT OF THE LIVING DEAD**), horror hosts Chilly Billy Cardille and Son of Ghoul. Keep updated on the **BASH** at www.monsterbash.us. Or, on Facebook at "Monster Bash Conference."

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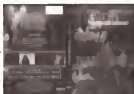
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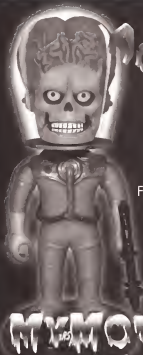
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SCARY 82! *THE SCARY PARTY CONTINUES IN 2012!* **101** **SCARY MONSTERS MAGAZINE** *A Real Monster Magazine!*

BACK ISSUES!

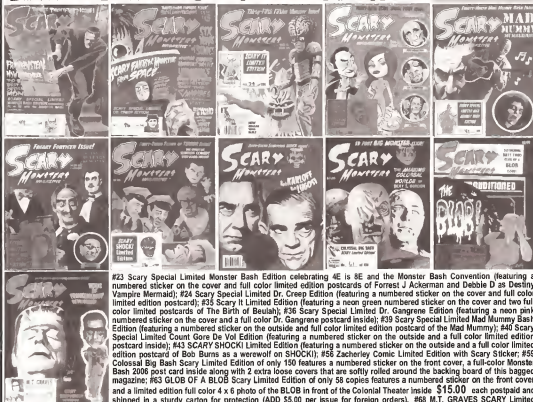
MONSTER MEMORIES #17 (2009 Yearbook) is now SOLD OUT! (Check with mymoviemonsters.com to see if they still have copies!) **SCARY MONSTERS MAGAZINE #6**, 9, 10, 14, 15, 20, 23, **MONSTER MEMORIES #1** (1993), **SCARY MONSTERS YEARBOOK** and **MONSTER MEMORIES #4** are also **SOLD OUT!** (Some limited edition #23s are still available, SEE BELOW) Sam Scare and Scarysaurus say that issues #4 and the 2009 YEARBOOK are also in short supply.

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FAMOUS MONSTERS #257! All Covers available!

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The Rick Baker Frankenstein cover is available for the Scary Low Price of Only \$12.99 plus shipping! FM #257 with either the Heavy Metal or the Monster Kids covers with or without the rarer Direct Dealer stickers featuring the Baker Frankenstein image are \$9.99 each plus shipping!

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Another new title from FAMOUS MONSTERS has arrived at the Scarehouse. The copy we are selling is the special direct dealer version that comes with a bonus IMAGI-MOVIES poster and postcard from the event held in April. Roger Corman, Bela Lugosi Jr., Vincent Price Centennial Tour, Stephen King and more can be found in FAMOUS MONSTERS PRESENTS IMAGI-MOVIES #1 for Only \$7.99 plus shipping!

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Just In! FAMOUS MONSTERS #260!

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Coming Soon! FAMOUS MONSTERS #261 (please email)

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Back In Stock! FAMOUS MONSTERS Speak CD!

We haven't had copies of this Famous recording that you may recall advertised in that Famous monster magazine years ago for many years but recently unearthed a few copies of this 2001 release. Listen to *The Exclusive Recordings of Frankenstein & Dracula* featured on the FAMOUS MONSTERS Speak CD for the Scary Low Price of Only \$12.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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FAMOUS MONSTERS #258!

The latest issue of FAMOUS MONSTERS OF FILMLAND has arrived and we have the Vampiress cover and the Army of Darkness covers with and without the dealer direct stickers for Only \$9.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! For Real! Lost FAMOUS MONSTERS #71 and back issues!

This issue wasn't really in stock when SCARY 80 arrived but it is really in stock now for the Scary Low Price of \$8.99 each for the regular cover and the dealer direct sticker cover plus shipping!

Back Issues! FAMOUS MONSTERS #70 \$8.99

Coming Soon! FAMOUS MONSTERS #192 (with and without sticker) \$8.99 each E-mail for availability.

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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FAMOUS MONSTERS #259!

The latest issue of FAMOUS MONSTERS OF FILMLAND has arrived and we have the Baker Wolfman cover and the Twilight Zone covers with and without the dealer direct stickers for Only \$9.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! Scary Sale! **BLOOD OF GHASTLY HORROR** Deluxe DVD!

Here's another "Blood" movie to add to your bloody collection! **BLOOD OF GHASTLY HORROR** rises from its 1972 coffin with a special deluxe collector's edition DVD spilling out with a load of ghastly extras and at a Scary Sale price! Experience **BLOOD OF GHASTLY HORROR** for the Scary Low Price of **\$9.98** (original retail price \$19.98) plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Back In Stock! Vintage 1968, 1969, 1970 **BLOOD** Monster Movies on DVD!

Many Scary Readers have fond MONSTER MEMORIES of seeing these films on TV or at their local drive-in theatres. Now you can own them all on DVD at Very Scary Low Prices and each DVD comes loaded with extra features!

The original BLOOD Trilogy movies **BRIDES OF BLOOD**, **MAD DOCTOR OF BLOOD ISLAND** and **BEAST OF BLOOD** are Only **\$5.98**

each plus shipping! (PLEASE NOTE these films contain nudity.)

More Bloody fun can be found in **BLOOD OF THE VAMPIRES** and **HORROR OF THE BLOOD MONSTERS** for the Scary Low Price of **\$5.98** each plus shipping! (No nudity in these two fun low budget monster movies.)

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! **ATTACK OF THE OCTOPUS PEOPLE** DVD!

This recently released DVD is a tribute to classic drive-in horror and not only features **ATTACK OF THE OCTOPUS PEOPLE** but a bonus **FRANKENSTEIN VS. HITLER** movie both presented in B&W. Check out **ATTACK OF THE OCTOPUS PEOPLE** for the Scary Low Price of **\$5.98** plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! **DINOSAURS AND EARLY MAN** DVD!

Just in time for the upcoming Prehistoric MONSTER BASH comes this cool dinosaur collection. This collection includes four Shell Oil Company shorts that showcase *The Origins of Life in the LAND, the FOSSIL STORY, STORY IN ROCKS and PREHISTORIC MAN*. Excerpts from the 1925 *THE LOST WORLD* are collected as well as *GERTIE THE DINOSAUR* from 1914. Discover *The Origins of Life DINOSAURS AND EARLY MAN* for the Scary Low Price of only **\$5.98** plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Just In! **CLASSIC HORROR COLLECTION** postcard set!

You'll want to purchase two sets of these full color vintage movie postcards. One set of 20 to collect and one set to actually use these less than 50¢ each postcards. Mail in your order now for the **CLASSIC HORROR COLLECTION** set of 20 postcards for **\$9.98** for the set!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

Just In! New UNIVERSAL STUDIOS Toys!

Two new UNIVERSAL STUDIOS MONSTERS 8-inch figures from Diamond Select Toys have arrived with extra accessories that cannot be found in mainstream stores. Get the official monster figures of DRACULA and FRANKENSTEIN for Only \$21.99 each plus shipping before they are sold out.

Back In Stock! CREATURE FROM THE BLACK LAGOON for \$21.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

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Just In! Series 2! UNIVERSAL STUDIOS CLASSIC MONSTERS!

DRACULA and THE MUMMY have arrived on the scare-scene to join FRANKENSTEIN and THE WOLFMAN which were released last year. Here's two more Classic Monsters to add to your collection in the 1970s MEGO-styled vintage retro style. DRACULA and THE MUMMY can be added to your collection for Only \$37.98 for the set of two figures plus shipping!

Back in Stock! FRANKENSTEIN and THE WOLF MAN set of two figures for only \$39.98.

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Classic MONSTERS WACKY-WOBBLER Bobble-Heads!

"DARE TO COLLECT THEM ALL!" These are some scary great-lurking monster figures and you'll want to own all of them! DRACULA even looks like Bela! Do you dare to collect the CREATURE FROM THE BLACK LAGOON, DRACULA, FRANKENSTEIN and WOLFMAN

for Only \$14.98 each plus shipping??!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Back In Stock! Universal Studios MUMMY figure!

This moldy Universal Studios MUMMY figure that almost immediately sold out last year is back in stock for the Scary Low Price of \$21.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! GREEN LANTERN ALL-PLASTIC ASSEMBLY KIT!

You read about this model kit created by our cover artist Scary Terry Beatty in SCARY 80 and it is now available for the Scary Low Price of \$29.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER INC.

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Just In! THE MUNSTERS Action Figures!



From Diamond Select Toys comes Lily, Herman and Grandpa...THE MUNSTERS! Each figure comes with extras to make up the following scare-scene shown on your right!
THE MUNSTERS...Lily, Herman and Grandpa are only \$21.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:



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SEE: The ad in SCARY MONSTERS #81 for the Official DRACULA Prop Ring! Only \$54.98 plus shipping!



Just In! At Last!

BELA LUGOSI as BROADWAY'S DRACULA model kit!



The long-awaited Bela Lugosi as he appeared in 1927 playing Dracula on Broadway has just arrived. Bela beckons you from the beyond to purchase this ALL PLASTIC ASSEMBLY KIT! The BELA LUGOSI AS BROADWAY'S DRACULA model kit can fly your way for the Scary Low Price of only \$34.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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MONSTERS FROM THE VAULT #29! Coming Soon #30!

The latest issue of MONSTERS FROM THE VAULT is now available! Bela's DRACULA lives and much more in MONSTERS FROM THE VAULT #29 for \$9.98 plus shipping today! The following back issues are also still available: MONSTERS FROM THE VAULT #4 \$5.95 #16 \$7.00 #21, 23, 24 \$7.98 each #25, 26, 27, 28 \$8.98 each MONSTERS FROM THE VAULT SPECIAL EDITION #1: KHARIS UNEARTHED! \$9.98 plus shipping! Issue #30 is due in late March so email us for availability for \$9.98 plus shipping! ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



LITTLE SHOPPE OF HORRORS #27! Coming Soon #28!

The latest issue of LSOH featuring DANCE OF THE VAMPIRES aka FEARLESS VAMPIRE KILLERS has arrived. LITTLE SHOPPE OF HORRORS #27 is only \$8.95 plus shipping! Issue #28 is due in late March so email us for availability if interested for \$9.95 plus shipping!

Back Issues! LITTLE SHOPPE OF HORRORS #20, 21, 22, 23, 24, 25, 26 \$8.95 each Reprints! #1 \$20.00 #2, 3, 4, 5, 6, 7 \$12.00 each

ADD \$6.00 for shipping of 1-10 items, 10¢ additional and send your check, money order or scary charge card information to:

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Back In Stock! MONSTER SCENES GRUESOME GOODIES and THE PAIN PARLOR And... VAMPIRELLA

The next wave of new MONSTER SCENES



models has begun with the release of two more gruesome goodies with GRUESOME GOODIES and THE PAIN PARLOR (Retail

Price \$29.99) for the Scary Low Price of \$25.98 plus shipping!

MONSTER SCENES VAMPIRELLA for the Scary Low Price of Only \$25.98 plus shipping!

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Back In Stock! MONSTERS OF THE MOVIES THE CREATURE FROM THE BLACK LAGOON model kit!



At last the MONSTERS OF THE MOVIES THE CREATURE FROM THE BLACK LAGOON model kit is ready to swim your way! Scary Monster Fans have been waiting for a re-release of this model for years! MONSTERS OF THE MOVIES THE CREATURE FROM THE BLACK LAGOON model kit is all ready to snap together for the Scary Low Price of \$29.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



Back In Stock! THE AURORA MONSTERS DVD!

You've been reading about this DVD for over a year and the wait is well worth it! Horror Host Legend Zacherley along with Gorgo host this 1 hour 44 minute tribute to "The Aurora Monster Kits" documenting "The Model Craze that gripped the world" in FULL COLOR with 15 minutes of Behind the Scenes Bonus material. The AURORA MONSTERS live in The Legend of Film and Fantasy production of the AURORA MONSTERS DVD for only \$19.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Back In Stock! Scary Cyclops Franky Bust!

The Scary CYCLOPS FRANKY is made by the same scary people who made the Sam Scare bust and is a real work of scary art. CYCLOPS FRANKY is approximately 3 3/4 inches high by 3 inches wide and made of solid resin and ready to display as is or paint. Add Scary Cyclops Franky to your Scary collection for a limited time

only for Only \$14.98 plus shipping

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SCARY MONSTERS MAGAZINE recommends these 1950s-inspired B & W monster movies!



If you are looking for good old fashioned 1950s monster movies these are the DVDs you need to own and view! While all of these movies are new productions they carry the scary tradition of the past within them. The movies **ATTACK OF THE MOON ZOMBIES**; **TERROR FROM BENEATH THE EARTH** and **DESTINATION OUTER SPACE** are even hosted by horror host Dr. Ivan Cryptosis (last seen in our sold out 2009 yearbook!)

Don't miss *Just In!* **ATTACK OF THE MOON ZOMBIES**; **IT CAME FROM ANOTHER WORLD!**; **CAVE WOMEN ON MARS**; **TERROR FROM BENEATH THE EARTH** and **DESTINATION OUTER SPACE** for only \$10.00 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Vintage 1970s Monster Magazines! THE HOUSE OF HAMMER/ HALLS OF HORROR

Here's another chance to own these vintage 1970s monster magazines!

THE HOUSE OF HAMMER #1, 9, 10, 14 \$9.00

each plus shipping! *Just In!* #17 \$10.00

HALLS OF HORROR #21, 22 \$9.00 each plus shipping!



#1 October 1976



#9 June 1977



#10 July 1977



#17 February 1978



#14 November 1977



#21 June 1978



#22 July 1978

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! BARNABAS VAMPIRE VAN model kit!



Another DARK SHADOWS model roars onto the scare scene. This "Retro DELUXE ENHANCED REISSUE" features a Barnabas Figure and Coffin; pad-printed rubber slicks and original packaging art. Cruise over to the Scarehouse and purchase the BARNABAS VAMPIRE VAN for the Scary Low Price of Only \$29.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and

send your check, money order or scary charge card information to:

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Just In! THE WEREWOLF from DARK SHADOWS model kit!

The perfect companion monster model kit to your Barnabas kit. Another almost lost model kit is here for your enjoyment! THE WEREWOLF "FROM THE HIT TV SHOW DARK SHADOWS" GLOWS-IN-THE-DARK! features FLEXIBLE ARMS! TO CREATE YOUR OWN SINISTER POSES! for the Scary Low Price of Only \$29.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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At Last! BARNABAS THE VAMPIRE model kit!

After a 40 year absence from the scare-scene the MPC BARNABAS THE VAMPIRE model kit is back from the grave! This is the same model you remember advertised in those cool old comic book ads! The kit is molded in black and glow-in-the-dark pieces and includes optional glow parts, and soft poseable arms. You can bring BARNABAS THE VAMPIRE from DARK SHADOWS model kit back to life for Only \$28.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! THE STRANGE CHANGING MUMMY and VAMPIRE model kits!



Here's two more almost lost monster models that you may remember from their comic book ads and have longed to either re-purchase them once again or purchase them for the first time. SEE THE MYSTERY OF THE strange change IT'S WEIRD, WEIRD, WEIRD! ...From Mummy to Monster to Mummy to Monster to Mummy... ...From Vampire to Skeleton to Vampire to Skeleton to Vampire... Don't miss this special limited release of monster model fun found in THE STRANGE CHANGING MUMMY and THE STRANGE CHANGING VAMPIRE for Only \$24.98 each plus shipping!



ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Back In Stock! Special Limited Edition! **FRIGHTENING LIGHTNING FRANKENSTEIN**

We sold out of the regular version of this model last year but now have a special limited glow edition of only 480 pieces that was offered at CHILLER THEATRE in 2009 and on the Moebius website. We only have a few of the FRIGHTENING LIGHTNING FRANKENSTEIN model kit so order today for Only \$39.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Just In! Glow in the Dark! **BIGFOOT** monster model!

Get this special release Made In USA limited production monster model while you can. Check out the monstrous detail on the base of the model and get the BIGFOOT monster model that includes glow-in-the-dark parts for Only \$19.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Finally! **THE GHOST OF CASTEL-MARE!**

The Monarch Model Corp. release of this model was announced years ago and finally THE GHOST sees the light of day through his dungeon window. Move over FORGOTTEN PRISONER, the GHOST OF CASTEL-MARE is ready to haunt for Only \$28.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! **THE MUNSTERS** Model Kit!

The classic MUNSTERS living room model kit is back with optional glow parts for the Scary Low Price of \$29.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Take SCARE and Please Note: We never have enough room to include everything we would like to in our ad pages so feel free to email us at Scaremail@aol.com regarding availability of other scary stuff you may have seen in previous ads.



DARK SHADOWS Original comic book series: **VOLUME ONE, VOLUME TWO** **Just In! VOLUME THREE**

It is December 1968 again and time to enter the world of **DARK SHADOWS THE COMPLETE ORIGINAL SERIES: VOLUME ONE** features issues 1-7; **VOLUME TWO** features issues 8-14 and more; **VOLUME THREE** features 15-21 and more for Only \$49.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! DARK SHADOWS The Original Series Story Digest!

The original series rare story digest from June 1970 is reprinted in this book with a new introduction and bonus photo section. **DARK SHADOWS The Original Series Story Digest** is Only \$19.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! DARK SHADOWS #2 & 3 comics!

Barnabas Collins is BACK...in a new **DARK SHADOWS** comic book with two different covers!

Return to Collinwood with **DARK SHADOWS #2** and **#3** for only \$7.98 each for the set of 2 covers plus shipping or purchase only one cover for \$3.99 each plus shipping (we will try to honor your request for a certain cover!)

Still Available a few copies of **DARK SHADOWS #1** for \$7.98 for the set of two!

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Just In! New FAMOUS MONSTERS comic! **LUNA ORDER OF THE WEREWOLF!**

The first **FAMOUS MONSTERS** comic book has arrived! The first issue is here of a four issue mini-series for you to order. Order **LUNA ORDER OF THE WEREWOLF #1** today for the Scary Low Price of \$2.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

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Just In! Pre-Code Terror! CRYPT OF HORROR VOL. 13

The latest collection of pre-code horror comics presented in black and white from AC Comics crawls out of the crypt! Now featuring more pages of **HORROR** featuring **PUTRID TALES OF PRE-CODE PERIL!** Lon Madnight is waiting to greet you in **CRYPT OF HORROR VOL. 13** for only \$29.95 plus shipping!

A few copies of **CRYPT OF HORROR VOL. 11** and **12** are still available for \$29.95 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



FREAKY MONSTERS

#1, 2, 3, 4, 5, 6, 7! Coming Soon #8!

From the former publisher and editor of FAMOUS MONSTERS comes his answer to FM, another FM...FREAKY MONSTERS! "THE MAGAZINE FOR GHOULDEN AGE MONSTER LOVERS!" is here to provide some freaky monster fun. "IF YOU LOVE CLASSIC MONSTER MOVIES THIS IS THE MAGAZINE FOR YOU!" Get Freaky with FREAKY MONSTERS #1, 2, 3, 4, 5, 6 and

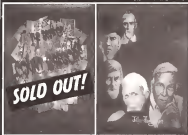


7 for Only \$9.95 each plus shipping! Coming Soon! FM #8 \$9.95 plus shipping! (Please email for availability.) ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com

SCREAM THE HORROR MAGAZINE! Just In! Issue 8!

SCREAM, a HORROR MAGAZINE from the United Kingdom has arrived in the United States. Just In! SCREAM THE HORROR MAGAZINE Issue 8 featuring JAWS 2 and more for Only \$8.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Still Available! Signed! COUNT GREGORE DVDs!

You read about Count Gregore in SCARY MONSTERS #78 and also saw him on the cover and now have read about him in this issue but have you ever seen actual video of this horror host legend? Well, now you can! Each DVD is also signed by Count Gregore.



COUNT GREGORE-A TRUE STORY is a three disc set featuring a life history documentary about Count Gregore and John Ferguson the man who created him for Only \$29.98 plus shipping! COUNT GREGORE 50 YEARS is a single disc of the 50th Anniversary show that aired in 2008 for Only \$9.98 plus shipping!

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Back In Stock! HUNCHBACK OF NOTRE DAME Model Kit!

The HUNCHBACK OF NOTRE DAME model kit is back and now GLOWS IN THE DARK and comes in a beautiful square box. He's no "Bellringer" this time around but back in his glory as the HUNCHBACK OF NOTRE DAME for the Scary Low Price of Only \$24.98 plus shipping!

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Signed! Bonus Card! Creatures of the Night That We Loved So Well TV Horror Hosts of Southern California book!

You've read about Jim's upcoming book on Southern California horror hosts in these Scary pages and it's back in stock! For this special back in stock presentation, once again Jim has signed the books for you Scary Readers and has also included a special horror host or hostess card/bookmark in each book. Don't delay get the Scary Signed with Bonus Card Edition of *Creatures of the Night That We Loved So Well TV Horror Hosts of Southern California* book for the Scary Low Price of \$24.95 plus shipping!

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Just In! COUNT GREGORE Oklahoma Legend book!

You've read about Count Gregore (John Ferguson) in SCARY MONSTERS #78 and again in this SCARY Yearbook now you can get the complete story in this recently released book by Tom Fowler. Get the complete John Ferguson Story in *COUNT GREGORE Oklahoma Legend* for Only \$19.95 plus shipping!



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Just In! AMERICAN SCARY Conversations with the Kings, Queens and Jesters of Late-Night Horror TV book!

Another must-have horror host book has arrived at the Scarehouse! 23 of your favorites are interviewed including Vampira, Zacherley, Chilly Billy, Commander USA, and Svengoolie. Spent An Evening of Spine-Tingling reading with *AMERICAN SCARY Conversations with the Kings, Queens and Jesters of Late-Night Horror* by Michael Monahan for the Scary Low Price of Only \$25.00 plus shipping!

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Back In Stock! 8 Episodes! CULT MOVIES TV DVD!

The pages of *CULT MOVIES* magazine come to life with the release of this DVD. You may remember reading about this TV show in the pages of *CULT MOVIES* and now you can finally see it. *CULT MOVIES TV* features Forrest J Ackerman, Yvette Vickers, Verne Langdon and many others in 8 classic episodes for Only \$5.98 each plus shipping!

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Back In Stock! THE DREADFUL HALLOWGREEN SPECIAL DVD!

You read about PENNY DREADFUL in SCARY MONSTERS #78 and you've been reading Dr. Gangrene's interviews and articles in SCARY MONSTERS, now here's your chance to see these two horror hosts at work and saving Halloween! This DVD not only contains the extended cut of *THE DREADFUL HALLOWGREEN SPECIAL*, but *TRAILER TERRORS*, *PENNY'S HOLIDAY SPECIAL* and many more scares for the Very Scary Low Price of Only \$5.98 plus shipping!

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Just In! MONSTER BASH magazine No. 14!

The latest scare-filled fun issue of MONSTER BASH magazine featuring the Crimson Ghost on the cover has arrived. Creepy Classic Movies and more can be found in MONSTER BASH magazine No. 14 for only \$8.99 each plus shipping! Issue #15 is due to arrive in April for \$8.99 plus shipping. Please email to check on availability...

Back Issues! MONSTER BASH #1, 2 \$9.00 each #3, 4, 5, 6 \$7.00 each #7, 8, 9, 10 \$7.99 each #11, 12, 13 \$8.99 each ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! SCARLET THE FILM MAGAZINE No. 8 !

The latest issue of the new SCARLET THE FILM MAGAZINE has arrived and features HAMMER HORRORS and much more in SCARLET THE FILM MAGAZINE #8 for Only \$8.95 plus shipping!

Still in stock but limited! SCARLET THE FILM MAGAZINE #2, 3, 4, 5, 6, 7 \$8.95 each plus shipping.

We also still have a few copies of the original SCARLET STREET magazine still in stock: SCARLET STREET #27, 35, 36, 40, 41 \$7.95 each #55 \$8.95 SCARLET THE FILM MAGAZINE #1 \$15.00 (only one copy available)

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Just In! G-FAN #98 ! Plus! BACK ISSUES!

It is time to experience all of the giant movie monster and Godzilla-filled fun in the latest issue of G-FAN #98 for only \$6.95 plus shipping!

The following G-FAN issues featuring GIANT monster fun are still available: #23, 38, 39, 41, 42, 44, 45, 46, 47, 48, 49, 50, 52, 53, 54, 57, 58, 60, 62, 63, 64, 65, 66, 67, 70, 73, 74, 75, 76 \$4.95 each #77, 78, 80, 86, 88, 89, 90, 96 \$5.95 each #97 \$6.95 #96, 89 \$10.00 each plus shipping!

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Just In! MAD SCIENTIST #24 and back issues!

Don't be MAD that we sold out of most of our back issue supply! Luckily we've been able to restock some of our issue numbers and the Newest MAD SCIENTIST issue is now available!

Get all the Scary Fun contained in the New MAD SCIENTIST #24 for only \$6.00 plus shipping!

Only a few copies of MAD SCIENTIST #16, 17, 18, 19, 20, 21, 22 and #23 are still available for only \$7.00 each plus shipping!

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Just In! MARVEL MASTERWORKS ATLAS ERA STRANGE TALES VOL. 5 & TALES TO ASTONISH VOL. 4

The latest MARVEL MASTERWORKS for the ATLAS ERA full color hardcover collections are here. You will be astonished by ATLAS ERA STRANGE TALES VOL. 5 and ATLAS ERA TALES TO ASTONISH VOL. 4 for Only \$64.99 each plus shipping!

Still Available! JOURNEY INTO MYSTERY VOL. 1, 2; STRANGE TALES VOL. 2, 3, 4; TALES OF SUSPENSE VOL. 3; and TALES TO ASTONISH VOL. 2, 3 for Only \$59.99 each plus shipping!

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SCARY 2012 SALE!

We're happy that once again we're able to offer vintage monster magazines in quantity to you our valued Scary Readers at Scary Sale prices. Due to some sheer scary luck as well as some unearthing we're proud to present this revamped vintage monster magazine ad. The average condition of the magazines are VG-F or better and are all unread warehouse copies. We will always send you the best possible copy at the time of your order but ORDER NOW for the best possible selection and condition.



#37 February 1966



#45 July 1967



#1 November 1964



#2 January 1965



#6 January 1966



#8 May 1966



PARTY BEACH 1964



THE MOLE PEOPLE 1964



1968 Yearbook



#34 August 1965



#36 December 1965



#50 July 1968



#53 January 1969



#58 October 1969



#3 April 1965



#4 June 1965



#5 October 1965



#9 July 1966



#10 September 1966



CURSE OF / 1964

Original CREEPY and EERIE magazines and more for sale but not pictured!

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#3 April 1967



#2 Spring 1992



1970 Yearbook



#28 August 1969



#39 May 1971



#2 March 1966



#6 November 1966



#15 June 1968



#16 July 1968



#19 December 1968



#4 March 1969



#5 July 1969



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#7 May 1970



#35 July 1974



Collectors issue No. 3 1974



#1 Sept. 1975

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Just In! THE JACK KIRBY OMNIBUS SAMPLER 100-PAGE SPECTACULAR!

Here's a great 100-PAGE SPECTACULAR collection of late 1950s Jack Kirby Sci-Fi/Monster comics presented in the same basis format as the GIANT comics below. DC COMICS PRESENTS: THE JACK KIRBY OMNIBUS SAMPLER #1 for Only \$7.99 plus shipping!

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Back In Stock! GIANT SUPERMAN ANNUAL #1 Replica Edition!

It has been many years since we last had this 1998 reprinting of the GIANT SUPERMAN ANNUAL #1 first published in 1960. I have fond MONSTER MEMORIES of purchasing this issue when it first came out in 1960 and reading and re-reading it for years and perhaps you do to. While our small supply lasts you can enjoy the GIANT SUPERMAN ANNUAL #1 Replica Edition once again at the *Super Price* of \$4.95 plus shipping!

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More GIANT COMIC BOOK Fun!



More replica retro comic book fun that we haven't advertised in a long time, lost in the Scarehouse for years...

GIANT FLASH ANNUAL #1 REPLICA \$6.95; SECRET ORIGINS \$4.95; MORE SECRET ORIGINS \$4.95; WEIRD SECRET ORIGINS \$5.95; WELCOME BACK TO...THE HOUSE OF MYSTERY#1 \$5.95

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1970s Horror Comics! 512 Pages! GHOSTS Volume 1

SHOWCASE PRESENTS GHOSTS #1-18 from 1971-1973 in black and white. IF YOU DON'T BELIEVE IN... GHOSTS WE CHALLENGE YOU TO READ GHOSTS Volume 1 for the ghostly price of \$19.99 plus shipping!

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New! CREEPY #7! **CREEPY** **CREEPY** **CREEPY** **CREEPY** **CREEPY**

THE FINEST IN ILLUSTRATED HORROR is back with 48 ALL-NEW PAGES OF PURE TERROR! Thanks to Dark Horse Comics CREEPY is finally back. And CREEPY

#7 is available today for Only \$4.99 plus shipping!
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Back In Stock! CREEPY COLLECTOR CARD SET!

This Deluxe 50 card set features your favorite CREEPY covers as well as other creepy things on the back of the cards including vintage old CREEPY ads. The COLLECTOR CARD SET comes packaged in a heavy collector cardboard box and sealed in shrinkwrap packaging to keep the Creeps out! Sit down now and order your CREEPY COLLECTOR CARD SET for Only \$14.98 plus shipping!

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Back In Stock! New! CREEPY FAN CLUB BUTTON!

A new batch of CREEPY collectibles has started to come out to tie in with the release of the new CREEPY comic books. We've managed to get the 3-inch CREEPY FAN CLUB button back in stock this time.

The 3-inch CREEPY FAN CLUB button comes in a bag with a header card and is Only \$5.98 plus shipping!

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Just In! Official UNCLE CREEPY Mask!

Uncle Creepy is back not only in CREEPY comics but in his first official mask in almost 20 years! Your favorite host of black and white horror comics is here to bring you the CREEPS not only in comics but in a full over the head creepy mask. The Official UNCLE CREEPY mask can transform you into a Creepy Creep for the Scary Low Price of Only \$59.99 plus shipping!

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Just In! CREEPY ARCHIVES VOLUME TWELVE!

The twelfth CREEPY volume is here! CREEPY ARCHIVES VOLUME TWELVE collects the complete creepy contents of issues #55-59 of Warren's CREEPY magazine for the Scary Low Price of \$49.99 plus shipping!

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Still Available but in limited supply: EERIE ARCHIVES Vol. 1, 2, 3, 4, 5, 6, 7, 8 Just In! EERIE Vol. 9 \$49.99 each plus shipping!

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Just In! **GODZILLA KINGDOM OF MONSTERS #8, 9, 10, 11 & 12!**



The latest issues of GODZILLA KINGDOM OF MONSTERS have arrived and stomped into the Scarehouse. GODZILLA KINGDOM OF MONSTERS #8, 9, 10, 11, 12 all featuring the standard cover (please inquire regarding other covers) are **Only \$3.99 each plus shipping!** **Still Available:** GODZILLA KINGDOM OF MONSTERS #1 (covers A & B), #2 (covers A & B), #3, 4, 5, 6, 7 (all featuring cover A only, please inquire regarding other covers) for **Only \$3.99 each plus shipping!** **ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:** DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com

Just In #5! **GODZILLA GANGSTERS & GOLIATHS**

comics!

Another GODZILLA comic from IDW has arrived. GODZILLA GANGSTERS & GOLIATHS #1 (cover A only), #3 (cover A & B available), #4 (cover A & B available) and Just In! #5 (cover A & B available) are really to roar their way to you for **Only \$3.99 each plus shipping!**

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Just In! **GODZILLA LEGENDS #1, 2, 3 & 4!**

Here's another Godzilla-related comic book for those of you who can't get enough GIANT MONSTER comic book reading. These new comics feature some of Godzilla's well known friends and/or foes in GODZILLA LEGENDS #1, 2, 3 (both covers A & B available) and #4 (cover A only available, inquire regarding others) for **Only \$3.99 each plus shipping!**

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Just In! **New! VAMPIRELLA** comics #11, 12, 13, 14 and more!



The latest VAMPIRELLA comics are here and we have a tomb-full! VAMPIRELLA #11, 12, 13, 14 **\$3.99 each plus shipping!** Sets of 4 different covers are available on most issue numbers for only **\$15.95 per set plus shipping!**

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Autographed! From Silicone to the Silver Screen Memoirs of THE BLOB (1958) book!

This possible book by Wes Shank, the caretaker of THE BLOB was mentioned way back in SCARY MONSTERS #13 and is now finally ready to creep your way. Creep and leap and order the book FROM SILICONE TO THE SILVER SCREEN MEMOIRS OF THE BLOB today for only \$25.00 plus shipping!

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John Skerchock's latest book is in stock and each one is autographed by John. This is Maile's story from immigrant to actress. Her rise to stardom and death in obscurity is chronicled in the pages of VAMPIRA UNAUTHORIZED for only \$24.99 plus shipping!

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Autographed! THE FRIGHTFUL DR. SHOCK book!

John Skerchock's (Scareshock) book on Dr. Shock is in stock and each one is autographed by John and while our supply lasts we will also include a Dr. Shock and Bubbles replica photo card. "DR. SHOCK RULED THE TELEVISION AIRWAVES IN PHILADELPHIA FOR TEN YEARS."...and this book rules so don't miss THE FRIGHTFUL DR. SHOCK by John Skerchock with an Introduction by Zacherley and Afterword by Daniel Roebuck for only \$24.99 plus shipping! (Out of Print but we have a few copies left!)

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In Stock! Collector's Edition! THE ZACHERLEY SCRAPBOOK plus comic books!



We have a small scary supply of this sought out and long out of print book from 2002 thanks to Zacherley via John Skerchock. This Collector's Edition or actually "Transylvania Edition" of the book is signed by the author and while our small scary supply lasts is available for the Scary Low Price of \$30.00 plus shipping!

And recently unbursed from our Scarehouse from 2003, 2004 and 2005 comes... ZACHERLEY'S MIDNITE TERRORS #1, 2 and 3 for Only \$4.00 each plus shipping!

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What will the year 2012 bring?

THE TWILIGHT ZONE MYSTIC SEER Bobble Head!

From THE TWILIGHT ZONE episode "Nick of Time" comes the MYSTIC SEER black & white bobble head. ASK ME A YES OR NO QUESTION. Do you need to purchase the MYSTIC SEER bobble head? YES and you can have one for the Scary Low Price of Only \$14.98 plus shipping! (Comes with fortune-telling cards!)

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Just In! THE TWILIGHT ZONE INVADER Bobble Head! And THE TWILIGHT ZONE GREMLIN SDCC Exclusive Bobble Head!

More TWILIGHT ZONE terror toys have arrived at the Scarehouse! THE TWILIGHT ZONE INVADER black & white Bobble Head is ready to invade your house for Only \$14.98 plus shipping!



And THE TWILIGHT ZONE GREMLIN is ready to wing its way to you in this special exclusive colorful San Diego Comicon GREMLIN Bobble Head for Only \$19.98 plus shipping!



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Back In Stock! Scary Sale! First time since 1971!

MONSTER SCENES Monster Models!

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Experience the Scary Fun of Real Monster Models with DR. DEADLY for Only \$19.98 each (Retail price \$24.99 each) plus shipping

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Just In! MONSTERPALOOZA MAGAZINE No.1!

You've read about the MONSTERPALOOZA convention in these very scary pages, now a new monster magazine bearing the same name comes to life. The Autumn 2011 issue features 96 glossy pages with most in full color and articles on Lon Chaney, Karloff, Vincent Price, DRACULA AT 80, Frankenstein, History of Halloween and much more! MONSTERPALOOZA MAGAZINE No. 1 is Only \$9.95 plus shipping!

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UNDYING MONSTERS #0, 1, 2, 3 ! Coming Soon #4!

The new monster magazine devoted to those classic undying monsters and movies is here! Undying Monsters live in glossy b&w in UNDYING MONSTERS #0 (this issue reprints the original sold out limited edition #1 with a new cover and a few pages of new material), 1, 2 and 3 for Only \$9.95 each plus shipping!



Coming Soon! Issue #4 is due in late March for \$9.95 plus shipping! (Please email for availability!)

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